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FOURTH EDITION

LIVERPOOL CATHEDRAL

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OFFICIAL HANDBOOK

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LIVERPOOL CATHEDRAL

OFFICIAL HANDBOOK

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THE

IVERPOOL CATHEDRAL

OFFICIAL HANDBOOK

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COMPILED BY
VERE E. COTTON, O.B.E.

PUBLISHED FOR
THE LIVERPOOL CATHEDRAL COMMITTEE
BY
LITTLEBURY BROS., 3, CROSSHALL STREET, LIVERPOOL
1924

For the convenience of Visitors to the Cathedral a temporary Refectory—where light luncheons and teas can be obtained—has been erected at the West end of the site. The entrance is from St. James' Road, up the flight of steps facing Mornington Terrace. The Refectory is under the control of the Cathedral Chapter.

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Foreword

THIS book, like the building it describes, is the work of many hands. To the Rev. Charles Harris for his account of the ned Glass and Sculpture, which with the accompanying raphies entailed an immense amount of detailed work and re-h; to Sir Giles Gilbert Scott for his invaluable help in supplying rial and reading proofs; to Mr. Cecil Hare and Miss Stolterfoht ne description of the embroidery; to Mr. Goss Custard and Messrs. s for the specification of the Organ; and to Messrs. Morrison, rs. Haden, and Mr. Lester Taylor for the details in Chapter X, hanks of the Compiler are primarily due. He would, however, uilty of ingratitude if he did not also mention the great assistance s received from Mr. O. P. Roberts, of the Church House, who has failed to answer his most exacting enquiries; to Mr. O. Pittaway, lerk of the Works; to Mr. E. Allen and Messrs. Hunter for special ings and above all to his wife who wrote the History of the edral, in Chapter V, and has been throughout an unsparing and indefatigable amanuensis.

The above list, long as it is, would, however, be incomplete if it ot contain the name of Sir Frederick Radcliffe. Not only did rsonally undertake the Chapter on Finance, but he has placed ervedly at the Compiler's service his seemingly inexhaustible of knowledge of everything connected with the Cathedral. out his encouragement this book could not have been attempted, vithout his wise help it could never have been completed.

Inevitably a book of this kind, produced under considerable ure as regards time, contains a number of errors, but the Compiler that they may be pointed out to him, with a view to their correc-n subsequent editions.

Foreword to the Fourth Edition

While advantage was taken of the demand for second and third ns of the Handbook in July to correct a number of verbal and to insert several new plates, it was impossible to embark

on the general revision of the text; this has now been done so as bring it up-to-date in view of the Consecration on July 19th, a sh account of which has been included in Chapter V.

A new frontispiece (by the courtesy of "The Builder") has be substituted for the previous one which shewed an earlier and n obsolete design of the Central Tower.

In all, twelve new plates are now included which did not app in the first edition, and to assist the reader, references to the pla have been given in the text. A list of subscriptions so far receiv in response to the appeal for £300,000 to meet the cost of buildi the next section of the Cathedral has been included.

The thanks of the compiler are due to the Architect for n matter in Chapter IV, to the Bishop of Dover for emendations Chapter VIII, and the various correspondents who have kind written to point out errors and omissions in previous editions.

Introduction

The Reasons for Building the Cathedral

THE fact that in all the Post-Reformation Dioceses, with the single exception of Truro, existing Churches have been ised as Cathedrals, has led to the popular conception of a hedral as being merely a large parish Church, though in lity its functions and hence its designs are radically different.

Regarded merely as a structure, it must appeal to the imagination. rounded by magnificent buildings dedicated to Government, nmerce, and Amusement, a Cathedral which fell below them in e and beauty would fail to achieve one of its primary objects, nely, to bear witness in unequivocal terms to the place of Religion he life of Man.

The purpose of a Cathedral, however, is far more than to challenge indifference of the passer by. It is in the first place a focus for all ecclesiastical activities which extend beyond the limits of vidual parishes. It is a common meeting ground for the Diocese, isible statement of the unity of the whole organisation, a place ere great corporate services can be held, where vast congregations y be addressed, where retreats and quiet days can be conducted, where, amidst beautiful and ennobling surroundings, the indi- ual worshipper may find a place for private prayer and devotion.

Further, a Cathedral is the headquarters of the Bishop's staff. Cathedral clergy relieved of purely parochial duties are available organising and co-ordinating such special work as the training he junior clergy, missions, temperance and social reform, while musical resources of a cathedral should not only enable the ly Services to be given with beauty and dignity but, both ctly and indirectly, make the Cathedral a school of church ic.

When the Cathedral project was first launched in Liverpool ıy people quite reasonably feared that it would deflect both money

and energy from less spectacular but not less necessary needs, such as the endowment of new parishes, the provision of churches and mission halls and the augmentation of clerical stipends. In actual fact the experience of the past twenty years during which the Cathedral has been building has shown these fears to be ill-founded. The size of the task and the splendour of the achievement have appealed to the imagination of churchmen in the Diocese, in a way that has reacted throughout the whole life of the Church. It has by drawing together men of the most varied shades of opinion developed unity and removed differences. So far from reducing the money available for other purposes, it has stimulated the spirit of giving; instead of distracting attention from other needs of the Diocese it has called attention to the vast fields, spiritual and administrative, still untilled.

Already the Cathedral, by its inspiration of laity and clergy alike has proved itself an incalculable force for good, not only in Liverpool but throughout the whole of South West Lancashire.

V.E.G.

Chapter I.

The Exterior

B.—*In the following chapters the points of the compass have been used throughout in their liturgical sense. The orientation of the building is more nearly South and North, than East and West, but this is in accordance with traditional usage which lays down that the main axis of a church should point towards the rising sun on the name day of its Patron Saint. Liverpool Cathedral is dedicated to Christ and therefore faces the rising sun on Christmas Day.*

IVERPOOL CATHEDRAL, the first Anglican Cathedral to be constructed in the Northern Province, and the third in the whole of England, since the Reformation, will, when completed, the largest Church in the Country, and inferior in point of size y to St. Peter's and Seville amongst the Cathedrals of the world.

The Style

While the style is Gothic, it is Gothic of no particular country period. The building was conceived not as an essay in Early glish, Decorated or Perpendicular Architecture, still less as an empt to achieve record dimensions, but as a solution of two nite problems. Firstly, how to design a building which, while forming to English liturgical requirements, would accommodate hin hearing distance of the preacher much larger congregations n were ever contemplated by medieval church builders. Secondly, produce on the individual the sense of reverent awe, which though ociated with size is dependent on something far more subtle n mere bigness. The architect's solution of these problems has ulted in a building which, when completed, will probably be arded as marking the beginning of a new epoch in English clesiastic, and perhaps Civic, Architecture. Regarded purely n the point of view of composition, the Cathedral is classic rather n Gothic in spirit, symmetrical but for the Lady Chapel and apter House about its transverse as well as its longitudinal axis, l having a ground plan which possesses striking similarity to the n of St. George's Hall. But if the bones are classic the flesh in ch they are clothed is pure Gothic, pure because it is living and a mere aggregation of dead styles. It will be found that while the oration has been made subsidiary to broad general effect, there

is an exuberance of detail which is characteristic of the best periods of medieval craftsmanship. Decoration is the ritual of architecture —it should emphasise and not obscure the principles it seeks to glorify; and this has been kept constantly in view. The tracery of the windows is severely simple, and wall surfaces are unbroken, there being no recourse to niches, or arcading, or diaper work. Wood and metal work on the other hand, wherever it occurs, is elaborately decorated, and great fertility of invention has been displayed in its design and treatment.

A word might perhaps be added on the architect's use of colour. The key-note has of necessity been struck by the use of local sand stone, the warm rose tints of which dominate both the interior and exterior, but colour values have been studied, not only in the design of the glass but in the choice of marbles for the floor, the special treatment of the oak, the use of toned gold in the reredos and bronze in the light pendants, and even in the selection of the kneelers.

There are two methods which may be adopted in building a Cathedral, assuming, as is almost inevitable, that sufficient funds are not available to complete the whole structure at one time. Either the fabric may be completed and decoration and furnishing left to future generations, or the fabric may be built in sections as funds permit, but each section completed in every detail before the next is undertaken. Westminster Cathedral is an example of the first method, Liverpool of the second, and this fundamental fact must be borne in mind when viewing the portion now open for use, for since only part of the architect's design has thus far been realised it is difficult to form a true appreciation of scale, and when consideration is given to the interior it will be found that not only are the proportions distorted, but in addition the balance of light and shade is upset by the large number of uncoloured windows in the temporary West wall.

The Design (*Frontispiece*)

From the centre of Liverpool, the natural approach to the Cathedral is along St. James' Road, though a better view of the whole building can be obtained from Hope Street, which runs along the upper side of St. James' Cemetery. From whichever aspect the building is first considered, it must be realised that the completed Cathedral will be considerably more than twice the length of the present section, and that the Central Tower will be approximately two-and-a-half times the height of the roof of the Choir. The Central Tower, unlike the " central towers " of medieval Cathedrals such as Lincoln and Canterbury, or the domes of Florence and Bayeux, is not placed at the inter-section of Choir, Transepts and Nave, but over the so-called Central Space which is a square, the sides of which are equal to the full width of the building from one aisle wall to the other. Viewed either from the North or South this Central Space is flanked by two pairs of Transepts of equal

ngth, linked by huge arches beyond the Transepts are on the one de the Choir, and on the other the Nave, both Choir and Nave ing the same length. The Lady Chapel and the Chapter House e exterior to the main lines of the Building, and may be roughly mpared with paws of a lion couchant.

The principal entrance to the Cathedral will be through door-ays under the Central Tower, approached through porches rmed by the arches joining the Transepts on either side. Until e Central Tower is completed, access is gained through a doorway the temporary West wall, approached from the side by a flight steps which will ultimately form part of the South Porch.

Taking this approach as the starting point, and bearing con-antly in mind the general plan of the completed building, a survey ould now be made of the exterior, the treatment of which has to a rge extent been conditioned by the fact that one of the principal ews of the building will be from the River. For this reason it as essential that the main lines should be both simple and bold, at detail not justified by structural necessity should be avoided, d that clearly defined shadow masses separated by vertical lines ould be introduced to articulate what would otherwise appear erely as a silhouette when seen from a distance.

The South Side (*Plate* 1)

The South-East Transept, which from the point of view of mposition may be regarded as a huge buttress supporting the ntral Tower, has been treated as a simple flat surface, the namentation being confined to the flanking turrets (connected a gallery with a pierced balustrade) and a canopied statue of . Paul between the two main lights of the window. Beneath the ndow, the tracery of which is severely simple consisting as it es of two lancets with a circular light at the top, are two blind arches ich add considerably to its apparent height. This feature is also troduced beneath the choir windows. At the outer flank of the ansept is the arched entrance to the heating chamber. This trance, which will be repeated on the opposite side of the South-est Transept completes the composition of the central block. Just the Transepts seem to buttress the Tower, so do the entrance ches buttress the Transepts. The return wall of the Transept is thout feature except for a row of three square-headed windows, ch of two lights, placed high up between two string courses.

The Choir consists of three main bays divided by massive ttresses which catch the light and throw deep shadows against e intervening walls. These walls are pierced by three windows each side, the two easternmost filled with stained-glass admit ht to the Sanctuary, while the one next the Transept only lights e organ loft, being mainly of value from the point of view of terior composition. There are no aisles visible externally but ng the base of the great buttresses, connecting them, and thus

forming a sort of plinth to the main building is a range of vestries these are not repeated on the North side. At the junction of Choi and Transept will be noticed the flat roofs of the Transept and Soutl choir aisle annexes. Running along the exterior of the Choir above the windows, is an arcaded gallery in the thickness of the wal The decorative treatment of this, the figures of Saints and Angel on the window mullions, and the huge Angels surmounting th buttresses are the only ornament the architect has allowed himself unless the frequent string-courses and the pierced parapet along th roof of the vestries be included.

The Lady Chapel

The next feature calling for notice is the Lady Chapel. Thi is earlier in date than the rest of the building, and although th principles governing the composition are the same, it enables a interesting study to be made of the gradual development of the architect's style. Buttresses again form the dominant lines of th composition, but they are more numerous and closer spaced i proportion to their height. The chief ornamentation once mor consists of open galleries with pierced balustrades, but in additio to one above there is one below the windows. The balustrades a first sight seem somewhat too lightly constructed for their surround ings, though reflection will show that their delicate tracery form an admirable foil to the solid strength of the buttresses. The singl range of lofty windows has slightly flamboyant tracery—a tendenc which is emphasised in the apse, in which the Chapel terminates.

Access to the Lady Chapel is gained through a two-storie porch extending nearly the full height of the Building, and, fron the fact that it was built as the offering of the children of the Diocese known as the "Children's Porch." This feature will repay carefu study, and can be best viewed from the opposite side of the road The actual entrance is under a low arch, the full width of the porch surmounted by two lancet arches separated by a slender shaft This contrast of wide flat arches and tall narrow ones will be foun to be a constantly recurring motive when the interior is studied, an is a characteristic of the architect's work. The gable-like end o the Porch is decorated with a sculptured group representing Chris as the Good Shepherd with two Children, while lower down will b found, under fretted canopies, figures of Children in Bible History These figures, more in the spirit of the Italian Cinquecento tha purely Gothic, were designed by Miss Reed, and the Italian feelin which they convey is further emphasised by the two shields with the bas-relief bambini by the same artist on either side of the entranc

The East End (*Plate* 1)

It is at present difficult to obtain a satisfactory view of th East End of the Cathedral owing to the existence of St. Jame

lount, but it is hoped that before long this may be removed. At resent if viewed from Upper Parliament Street, the base of the athedral is cut off, while if a position is taken up in the courtyard etween the Lady Chapel and the Chapter House, the whole view is o foreshortened as to distort the main lines of the Building. From ither view-point the composition is incomplete in the absence of the entral Tower. At present the dominating features after the great ast window are the two terminal turrets, 155 feet high, but when ese are backed up by the central block rising to more than twice eir height, they will assume their true proportion, and appear hat they are, namely, subsidiary and not primary features.

The great East Window, which is flanked by massive buttresses, ill be dealt with in detail when considering the interior of the uilding ; here it is merely necessary to state that in size it is the rgest in England, the over-all measurement being 76 feet high by 4 feet wide, as compared with the East Window at Gloucester hich is 76 feet high by 42 feet wide. The area of glass at Gloucester s however slightly larger than at Liverpool.

Projecting from the foot of the main East Wall will be noticed he exterior of the Ambulatory in front of which connecting the ady Chapel on one side with the Chapter House on the other, is a wo-storied range of vestries, store-rooms, etc. These help to empha- se the size of the great Window and the step-like effect of the East acade undoubtedly adds to rather than detracts from the apparent eight of the main gable. On the central pier of the window is a eries of four canopied figures.

The " C " on the shield in the centre of the gable end above he gallery joining the turrets which is repeated on various other arts of the exterior indicates that the Building is the Cathedral hurch of Christ.

The Chapter House (*Plate* 2)

The Chapter House, which stands on a square base, is octagonal n form. It is surmounted by a conical roof of copper on a circular tone drum and connected with the main building on the floor level y the Chapter House Vestibule, and above by a delicate flying rchway bearing a gallery with pierced parapets. This gallery, hich is reached by a turret staircase in the North-East corner, ncircles the exterior of the Chapter House at the base of the stone rum. Below the gallery is a series of shields bearing emblems. he North, South, East and West walls contain windows, the re- aining four being blank. The window mullions are decorated with culptured figures.

The North Side

The exterior of the North side of the Choir and the North-East ransept is a repetition of the corresponding features on the South de with the exception that there are no Transept annexe and vestries

on the North side and no arched entrance to the basement. An exterior gallery under the windows is a feature not found on the South side. Beneath the middle window about 10 feet from the ground can be seen a small incised Cross, cut on the Bishop's instructions as he perambulated the building on the day of Consecration.

The whole exterior of the Cathedral is constructed of red sandstone, mainly drawn from the local Woolton quarries, but part of it obtained from Runcorn. The roof of Choir, Lady Chapel and Chapter House are covered with copper, but one or two of the subsidiary roofs are asphalted. The exterior down-shoots are in every case of lead, with finely designed heads and strappings.

V.E.C.

Chapter II.

General Description of the Interior

THE principal entrance to the Cathedral is through the porch in the temporary West Wall, though access may also be gained through the Lady Chapel. It is important to recall what has already been said when dealing with the exterior, namely that as the building is incomplete the proportions of the finished section inevitably suffer, and further that the strong light behind the spectator tends to make the Choir look shorter than it actually is, and the Reredos to appear somewhat flat. For this reason a juster appreciation of the architect's intention is perhaps obtained by entering through the Lady Chapel, as from this point of view the West Windows are masked and the lighting effect approximates more closely to that of the finished building. Those entering by the West doorway find facing them the Choir and the great East Window, while left and right stretch the North-East and South-East Transepts, the former dedicated to the memory of Liverpool men who fell in the Great War. The first impression gained will probably be that of the great height of the building. From the floor to the springing of the Choir Arch is 84 feet 6 ins., while to the highest point of the roof is a further 31 feet 6 ins. or 116 feet in all. This compares with an interior height of 102 feet in the case of Westminster Abbey, and 99 feet in the case of York Minster, the two loftiest of existing English Cathedrals. The eye will probably next be attracted by the East Window partly by the rich colouring and partly because the remaining windows have been deeply recessed in order that there may be no competing high lights. But before devoting attention to details, the visitor will do well to grasp the main structural features.

Comparison with Medieval Churches (*Plate* 3)

The conception of the building seems to be not of a unit built up of separate parts but of a solid mass, hollowed out and carved. This accounts for the notable absence of detached piers and shafts. The existence of aisles will probably come as a surprise, since from the exterior there is no indication of them, and to explain their presence involves a short digression. The high stone vaults of Gothic Churches while they necessitate buttresses of great strength at right angles to the main axis of the roof make comparatively little demand for structural strength on the side walls. The realisation of this fact (combined with the development

of the art of glass staining) led to the gradual enlargement of the windows, and the reduction of the stonework in the walls. The extreme development of this style can be seen in King's College Chapel, Cambridge, where the windows occupy almost the entire width between the buttresses except in the lower stage where the buttresses are of such depth that it has been possible to introduce a series of side chapels between them.

A somewhat similar scheme is employed in Liverpool Cathedral. The great piers supporting the roof and their corresponding exterior buttresses each form in reality but a single unit so that structurally the piers can be regarded as the inner part of the buttresses. If the comparison with King's College Chapel is pursued further it will be found that whereas in the older building the wall is flush with the inner face of the buttresses, in the Cathedral this has been moved out 13 feet 6 inches, thus giving room for the inclusion of side aisles, which tunnel through the buttresses much as the road tunnels through the big tree of California. Except in the case of the two Westernmost bays (which pass under the organ lofts) the aisles in the intervals between the buttresses reach to the full height of the main choir arcade, which should next receive consideration.

In Medieval Churches provided with aisles the main walls of choir and nave are divided longitudinally into bays, varying in number with the scale of the building, and vertically into three stages or stories, named the Arcade, the Triforium, and the Clerestory. The Arcade consists of open arches separating the aisles from the main building and enabling the light from the aisle windows to reach the body of the Church. The Triforium, the second of the three stages, though arcaded on the inside, is not pierced by windows, as they would be masked by the abutment of the aisle roof. The third stage, the Clerestory, being above the aisle roof contains windows admitting light direct to the nave or choir.

The Triforium

In the Choir of Liverpool only two stages are found, Arcade and Triforium, as owing to the great height of the former and the size of the East Window, a Clerestory is unnecessary. When, however, the central space is built, its main lighting will be by Clerestory windows, the sills of which will be approximately on a level with the top of the Choir Arcade. It is interesting to contrast the treatment of the Lady Chapel with that of the Choir. Here the Arcade is low, the Clerestory is the dominating feature, and the Triforium has been entirely omitted, though it is in a way suggested by the introduction of a pierced stone screen along the base of the Clerestory.

In the Choir the Triforium gallery is the same width as the aisles, and its chief interest lies in the fact that the architect in his handling of it has attempted a new solution of a problem to which even Sir Christopher Wren found only a partial answer. Namely, since

ying buttresses are necessary in a vaulted building with side aisles n order to transmit the thrusts of the main roof across the aisles to he ground, how are they to be reconciled with the simple treatment f the exterior elevations? In St. Paul's, though flying buttresses re freely employed, they are screened by the aisle walls which are ontinued above the aisle roof to the full height of the Nave, the vall acting both as screen and counter-weight to the buttresses. his solution, though ingenious, is open to obvious criticism on the rounds of insincerity, as the space behind is unroofed. By roofing his space and introducing an arcade between it and the nave, the rchitect of the Liverpool Cathedral has combined the interior dvantages of the medieval Triforium with the exterior effect of nbroken walls reaching from the ground to the full height of the uilding.

The Roof

The Choir is divided into three main bays by the before-mentioned iers, which are richly moulded. While the centre mouldings are arried up to the springing of the main transverse arches of the vault, ne side mouldings terminate at a height of 55 feet 6 in: in small apitals on which rest the arches of the main Arcade. The riforium consists of six principal arches, two in each bay, eparated by shafts which are continued to form the secondary ransverse supports of the vault. Each main bay of the roof is nus divided transversely into two oblong compartments which are n turn sub-divided by diagonal ribs with carved bosses at the oints of intersection. Though from below the ridge of the vault ppears to be a straight line, in reality each bay is slightly domical, ne highest point being the apex of the subsidiary arches, which, ke the main arches, are pointed. The diagonal ribs are nearly emi-circular in contour. In the aisle the two Easternmost bays n each side are roofed by simple barrel vaults, corresponding to ne arches of the main arcade, but the Westernmost, owing to the ecessity of providing room for the organ, have flat oak ceilings.

The construction of the vault over the intersections of the ransepts called for the display of considerable ingenuity owing to ne fact that while it rests on the East side on three arches (those f the Choir and two aisles) on the West there is but a single sup- orting arch extending the full width of the building. It also emanded considerable courage in view of the enormous size of ne area to be roofed. The transept vaults are of great beauty but o not demand detailed analysis.

It should be unnecessary to point out that the vaults owe their tability entirely to their design, and that there is no concealed on-work anywhere in their construction. The exterior roof on the ther hand, which is some twenty feet above the inner roof is con- ructed throughout of ferro-concrete in order to eliminate the danger f fire and rests partly on transverse walls carried by the main arches

of the inner vault, and partly on walls resting on the arches of the Triforium. The Triforium is treated differently, for here the stone vaults which run at right angles of the main axis of the building are covered with asphalt and not with a second roof.

The three bays of the Choir are each allotted for a separate purpose. The Western bay contains the Choir stalls; the central bay, separated from the aisles by a plain stone screen is occupied by the Bishop's Throne and Clergy Seats; while the Eastern bay, separated by pierced stone screens from the aisles, forms the Sanctuary.

The Organ (*Plate* 12)

The organ is in two parts, one on either side of the Choir, and immediately above the choir stalls. It is played from the North side, the console being placed on a projecting platform borne on carved stone brackets of a somewhat Renaissance character. The organ case consists of four main portions, two of which face the Choir while the remaining two above the aisle arches face the Central Space. The case, like the rest of the woodwork in the Cathedral, is of great richness, and the mellow colour of the oak tones effectively with the surrounding sandstone. A full description of the instrument itself will be found in Chapter IX. Here it is sufficient to remark that when completed it will be unrivalled both in point of size and the variety of effects obtainable. It was the wish of the donor, to whose generosity the Cathedral is indebted not only for the organ but also for a fund to provide for its maintenance, that it should be in every way adequate to so vast a building, and that all the resources which an Organist could possibly demand should be at his disposal, but no attempt was made in drawing up the specification to seek size for its own sake, or to embody "freak stops" of little musical value.

The Choir Stalls and Bishop's Throne (*Plates* 13 & 21)

The stalls of carved oak rest on a base of black marble and provide accommodation for Clergy and a choir of 34 boys, and 20 men, the seats for the latter being recessed under stone canopies above which are the organ galleries. These galleries have pierced balustrades and the plain ashlar work behind forms an effective foil to the intricate carving of the organ case above and the stalls below. The present stalls are the second set to be constructed for the Cathedral, the first having been destroyed by fire while still in the workshops. Both sets, together with the stonework, were the gift of a single donor. The Bishop's Throne, like the other principal features, has been treated as a part of the building, and not merely as an accidental furnishing. At the back will be found a carved Bible on the open pages of which is inscribed "Thy Word is Truth." In front above the actual throne are the Arms of the See, while in the centre of the desk are carved the Arms of

the See impaling those of Bishop Chavasse, one of the Founders of the Cathedral. The surrounding Clergy stalls are of oak as are those opposite the Throne, many of which are gifts from the Rural Deaneries of the Diocese.

The Sanctuary (*Plate* 12)

The Sanctuary is separated from the body of the Choir by bronze altar rails of great delicacy, and the ten uprights bearing sculptured figures symbolical of the Ten Commandments, will repay minute inspection. The Sanctuary itself has been kept as free as possible from furniture. The seats for the officiating Clergy are set back against the piers, but on the Gospel side of the Holy Table is a marble Sedilium with carved figures of angels and on the Epistle side a Credence Table of corresponding design. The Table itself is of panelled oak and is comparatively plain (elaborate ornamentation being unnecessary owing to the use of embroidered frontals); the gradine is of black marble. On the south wall of the Sanctuary is a Piscina and on the pier to the right of the bronze gate leading to the south Choir aisle can be seen the Cross cut by the master craftsman on July 19th, 1924, as a record of the Consecration.

The Reredos (*Plates* 4 & 16)

The Reredos, which is of sandstone, partly gilt, extends the full width of the Choir, and is structurally part of the East wall, the architect feeling that it ought not to be treated as a detached feature, but as an integral part of the building, forming, as it does, the culminating point in the whole design.

The relief panels depicting the principal events in the Life of Our Lord, and single canopied figures are of great beauty and instinct with deeply religious feeling. They were executed by Mr. Walter Gilbert in collaboration with Mr. Weingartner, two artists who are jointly responsible for important work elsewhere in the building. The panels were cut by Mr. A. Turner and are described in detail in Chapter VIII. By the exclusion of adventitious details and the insistence on the upright line, the sculptors have achieved not only a sense of dignity but also expressed a feeling of Hope, and although much of the modelling, especially of the Last Supper and Crucifixion is of great naturalness, there is a restraint and formalism about the general treatment which accentuates the poetical and spiritual significance of the whole. At present the gilding of the Sculpture and Canopy-work is, perhaps, rather too insistent but this was inevitable, as allowance had to be made for the mellowing effect of time.

The East Window (*Plate* 24)

The subject of the great window above the Reredos is the Te Deum. The dominating feature is the figure of our Lord in majesty surrounded by Cherubim, Seraphim and Archangels, while below are

depicted the Apostles, Prophets, Martyrs and Representatives of the Holy Church, not only throughout all the world but throughout all the ages from the dawn of Christianity to the present day.

The windows in the Lady Chapel with portraits of noble women, many of recent times, who had glorified God in their lives were found so helpful in bringing home the twin truths, that the line of Saints continues unbroken and that saintliness may be practised in all walks of life and in all callings, that it was decided to develop the same idea in the East window of the Choir. In the selection of those to be portrayed no distinctions of colour, race or sect were drawn, the sole qualification being that those depicted should be typical of different professions and vocations, and that they should have walked humbly and fearlessly in the sight of God.

The Aisle Windows

The four aisle windows, owing to their height, are best viewed from the Choir near the Sanctuary steps. Each has a different dominant colour, and each will probably have its particular admirers. In the North Aisle some will prefer the cool blues and greys of the Matthew window, others the rich autumnal colour of the Luke window seen in the morning light, but when the afternoon sun strikes through the opposite aisle and makes the reds and crimsons of the John window glow like a furnace, and the greens and emerald of the Mark window speak of woods and fields and the sound of many waters, the visitor may well find his judgment shaken and his allegiance divided.

The sculptured figures of Saints under carved canopies, high up on the jambs of the windows, though difficult to see except under certain conditions, are of great beauty. Placed though they are mainly in shadow, wandering shafts of light at times play for an instant, first on one and then on another, calling each in turn mysteriously to life.

The Floor

The floor of the Choir, like that of the remainder of the building, is of marble. Except where a specially ornamental effect is desired, as in the Memorial Chapel and Choir, the decoration has been confined to wide borders of geometric design executed in black marble. These borders divide the floor into a series of rectangular panels paved with grey Hopton Wood marble, corresponding in shape and area with the main divisions of the roof.

In the Choir, though the same marbles are principally used the groundwork is black, and the Hopton Wood marble is used more sparingly. Additional colour is obtained by the use of yellow Sienna marble. An effect of great spaciousness has been achieved by the repetition of simple patterns built up of small units. In the Central bay of the Choir the arms of the diocese on a lozenge executed in various colours forms the principal feature.

The Electric Light Fittings

The carved oak light fittings on each of the piers in the Choir will probably attract attention both from their design and position. The lighting of the building received most careful consideration, as it was felt that by adopting newer methods than had previously been employed, it would be possible to secure not only better illumination, but at the same time avoid the dazzling effect produced by unmasked lights. After repeated trials a combination of two methods was decided on, namely the use of pendant lights in the Central Space, Transepts, and Aisles, which cast their rays vertically downwards, and of reflector lighting in the Choir itself. These reflectors, six on each pier throw their light forward toward the Reredos, and are so arranged as to be above the eye-level of the Choir and Clergy. The effect produced is very striking, and the gradation of light from floor to roof adds if anything to the apparent height of the vault.

The First Portion of the Central Space

(*Plates* 5, 14 & 20)

At the intersection of the Transepts the only features which have not so far been noticed are the great bronze pendants and the Lectern. The former are specially designed to conform to the method of lighting employed, and are a departure from the conventional chandelier form of pendant light. Their diameter is 7 feet 6 ins. and their total height over 12 feet.

The Lectern is of the same stone as the rest of the building with a bronze reading desk. On the front in canopied niches are figures of Moses and St. John the Baptist. Until the next section of the Cathedral is built the Lectern will be used alternatively as Lectern and Pulpit, since it is intended to place the permanent Pulpit in the Central Space.

The Transepts (*Plate* 5)

The North-East Transept forms the Liverpool War Memorial, and is described in a subsequent chapter, but as in the main structural features it is similar to the South-East Transept, a description of the latter, except in minor details, is applicable to both.

The South-East Transept is separated from the body of the building by a pointed arch, 85 feet 6 inch high with a width between the piers of 29 feet 6 inch. The depth of the Arch is 12 feet (since the wall here is in effect a longitudinal buttress to the Central space and Tower), but by treating the mouldings on each face of the opening as two separate arches, the architect has skilfully avoided a ponderous effect which would have detracted from the soaring grace of the Arch.

In plan the Transept is square. The South wall is pierced by a single window recessed under an arch more shallow but otherwise similar to that described above. The East and West walls are

divided horizontally by deep galleries resting on wide and comparatively low arches. Aesthetically the latter are of great value from the contrast they offer to the entrance arch, while historically they are not without interest. The Cathedral, as originally designed, was to have had twin towers above the present Transepts. When the architect's proposals for substituting the Central Tower for the two Transept Towers was adopted by the Committee, considerable progress had already been made with the massive walls necessary to carry the towers. In view of the change of plan it was not necessary to continue the walls on that scale, and to the architect's ingenious introduction of wide galleries resting on low arches the Transepts owe not a little of their charm.

On the East side the arch extends the full depth of the gallery, giving access to a plainly walled annexe beyond the limits of the Transept proper. Under the gallery will shortly be placed an Altar tomb to the 16th Earl of Derby, one of the Cathedral Founders.

The 55th Division Memorial (*Plate* 22)

Above the Arch supporting the West gallery, and breaking the line of the balustrade is the Memorial of the 55th (West Lancashire) Division. The Committee entrusted with erecting a visible Memorial to those of the Division who fell in the War approached the Cathedral Committee at a time when the building was still incomplete. It was therefore possible for the architect to suggest a design which should form an integral part of the building instead of being merely an after-addition. This treatment was felt to offer many advantages from every point of view, and was agreed to by both Committees. The Memorial consists of a sculptured group under a canopy and rests on a slightly projecting corbel table, the corbels representing Tanks. The sculptured group, modelled by Mr. Gilbert and Mr. Weingartner from the architect's design and cut by Mr. W. Meadows, shows the winged figure of an angel with a Cross, holding a crown above a kneeling soldier. His whole attitude is one of dedication, and his face, with slightly downcast eyes, is lit by serene confidence and steadfast resolution. Beneath the Memorial is the Motto of the Division: "They win or die who wear the Rose of Lancaster," and on a scroll flanked by two Roses "Fifty-Fifth Division."

The Transept Windows

The Main Transept windows are lighter in tone than those in the Choir, as the light from them has to travel a considerably greater distance before reaching the centre of the building. Instead of large single figures or groups of figures, the principal interest consists of a series of small scale single figure and panels framed in elaborate canopy work. The figure of Christ in the circular lights at the head of each is, however, more than life-size, thus giving it the same dominating effect that was achieved by the Italian artists in the

pse mosaics at Monreale and Torcello, where there is a similar isparity in scale between the principal and subsidiary figures. The ıajority of the gallery windows are heraldic, though single figures re introduced in the Central Lights. Standing below the South ·indow, a very effective view is obtained across the Transepts, specially about mid-day, when the light from the gallery windows rikes the Memorial reredos obliquely, and throws the delicate arving into high relief.

The Aisles (*Plate* 6)

The treatment of the Aisles expresses effectively their function. hey are intended solely as communicating corridors and are designed either for ceremonial processions, as were their medieval counterarts, nor for the accommodation of worshippers, who are provided or in the Nave and Central Space. In the North Aisle, the outer wall unbroken except in the Western bay where an annexe is introduced ith the purpose of lighting the section of aisle passing under the rgan loft. The long stretch of unbroken wall surface and the mple treatment of the flooring gives a great sense both of spaciousess and length. The South Aisle is similar, but for the fact that here is in this case a number of doorways giving access to the estries and Lady Chapel while the aisle annexe merges into that f the Transept. At the west end of this Aisle is the Foundation tone laid by King Edward VII. in 1904.

As has already been explained, the Aisles pierce through the reat piers supporting the choir vault, and the decorative handling f the transverse archways thus formed has been used by the archiect as a foil to the austere simplicity of the main longitudinal lines f the Aisles. On the inner side the deep mouldings of the archays mingle with the mouldings of the great piers, but on ıe outer walls there is no equivalent respond and the mouldings ie away into the wall. The reason for this unsymmetrical reatment has already been seen, namely, the wish to keep the ırface of the outer wall as far as possible unbroken. Above ıe archways are open galleries forming part of a walking ay round the building. Immediately below the galleries is series of carved angels holding musical instruments, and the ffect of these, combined with the pierced balustrading, is one of reat richness. This is further accentuated by a string course ecorated with shields, which run immediately above the gallery, ıd below the Aisle windows. The shields bear various emblems ppropriate to the subject of the windows above; the latter have ready been described in the section dealing with the body of the hoir. At the East end, the Aisles which terminate in rose windows ve access to the Ambulatory, Chapter House, and Lady Chapel. xcept in the Eastern bay there is no access from Aisle to Choir, nor, wing to the high stone screening is it possible to see from one to ıe other. Between the Sanctuary and the Aisle, however, the

screen is replaced by arcading and two doorways with bronze grilles lead into the choir. In the Architect's Diploma Drawing (front of cover) this arcading is not shown, but the drawing has been reproduced not only for its artistic charm but because it brings out very forcibly one of the chief beauties of the building—the occasional glimpses gained through low arches of soaring lines rushing upwards to an unseen vault.

The Ambulatory (*Plate* 7)

The Ambulatory at the East end of the Cathedral is exterior to the main structure, and connects the two choir aisles. It also gives access to the Chapter House vestibule and the principal vestries. It is entered at either end by a flight of semi-circular steps. The West wall is unbroken except for two archways leading to the Sanctuary, and a string course which continued on the opposite side divides the East wall into two stages. The upper of these stages is pierced by four clerestory windows of two lights each containing figures of representative English, Scotch, Welsh and Irish Saints. In the lower stage behind a triple arcade is a small vestibule out of which open the four main vestries. These are panelled in oak with square-headed traceried windows, and are allotted to the Bishop, the Canons, and Lay Clerks.

The Ambulatory roof is a barrel vault with intersecting diagonal ribs resting on corbels. Considerable interest is given to the Ambulatory by the introduction of interior semi-circular balconies above the entrance archways. These balconies mark the termination of the aisle galleries which have already been described.

The Chapter House Vestibule

The Chapter House Vestibule to the North of the Ambulatory is slightly above the level of the aisles, and besides giving access to the Chapter House (see Chapter III.) leads by a wide staircase to the choir practice room (beneath the Chapter House), lavatories and Lady Chapel vestries. The principal lighting is from a window on the staircase, but there is a second window in the opposite wall. The ceiling is of panelled oak, the roof above being flat.

At the South end of the Ambulatory, there is no feature corresponding to the Chapter House vestibule, as the Lady Chapel is reached directly from the aisle by two archways, one opening on the Lady Chapel gallery staircase, and the other on to the gallery itself. The East end of the South aisle terminates in a staircase known as the Bishop's staircase leading through a small doorway to the Court yard at the East end of the building, and by a second doorway to the floor of the Lady Chapel.

The Vestries

The main Vestries at the East end are spacious and dignified ing panelled in oak and lit by stone mullioned windows. The nge of small Vestries leading off the South Choir Aisle are treated ore simply and are intended for the use of the Wardens, Vergers d other workers connected with the Cathedral.

Mention should perhaps be made of the furniture for the various stries, which includes among other items: Surplice and Cassock upboards for (Clergy, Choir and Vergers) Music Cupboards; Writing sks, Tables, Chairs, Banner Case, a Chest for the Pall, and even a mber of umbrella stands and looking-glasses.

These fittings have been designed on simple and constructional es, so as to harmonise with their surroundings.

V.E.C.

Chapter III.

The War Memorial Transept, Lady Chapel and Chapter House

(A) The War Memorial Transept

THE North East Transept which, in general features, corresponds with the South East Transept already described, is Liverpool's Monument to her sons who gave their lives in the Great War. When, in 1916, the question of erecting a war memorial was first mooted, it was decided, after various alternatives had been discussed, that the scheme which promised to win the widest acceptance would be the association of the memory of the Fallen with the great Cathedral in course of construction on St. James' Mount. A Town's meeting was held, and a special Committee appointed both to raise the necessary funds and to carry out the scheme, when, in connection with the Cathedral Committee, its general scope should have been determined. The latter body welcomed the proposal whole-heartedly, and offered to set aside the North East Transept exclusively for the purpose of a memorial. Certain features in the Transept, such as windows, had already been allocated to individual donors, but these readily waived their prior claims in order that the whole Transept should be available for dedication as a War Memorial.

Special Features

The Memorial Committee decided that the principal commemorative feature should be a Book containing the names of all Liverpool men who fell in the War, to be placed on a Cenotaph in the Transept. This was the first Cenotaph to be suggested in this country as a memorial of the Great War. It was also arranged that in addition to the selection of special subjects for the stained glass and the incorporation of regimental and other badges in the design of the gallery balustrades, there should be a Holy Table and Reredos. A bronze Grille after the model of a Spanish Reja, to separate the Transept from the body of the Cathedral, and permit of its undisturbed use as a devotional Chapel was also suggested. This last feature had, unfortunately, to be abandoned owing to the prohibitive expense at the time, but no one who has seen the design prepared by the architect can doubt how greatly the Memorial Chapel would have gained if the suggestion could have been carried out, and it is hoped that now prices have fallen some generous donor may yet come forward to complete the original scheme.

addition to the features already mentioned, designs were provided
r a marble pavement and a shrine to contain a book recording the
mes of donors to the memorial.

A detailed scheme having thus been drawn up and approved, an
peal was made for funds to carry it out, and, in all, donations
nounting to £39,000 were received. Of this sum approximately
,100 is being spent on the Roll of Honour and Donors' Book, (in
dition to nearly £1,000 which was expended on collecting a complete
t of the Fallen), and the balance was handed over to the general fund
wards the cost of the special architectural features, and the actual
bric of the Transept.

The Cenotaph and Roll of Honour (*Plates* 11 & 19)

Originally, it was proposed to place the Cenotaph in the centre of
e Transept, but when the idea of a Grille was abandoned, it was
cided that a better position would be beneath the entrance arch,
ough there would be no difficulty in moving it should the Grille be
ected. The Cenotaph of Hopton Wood and black fossil marble, is
ised on two steps above the level of the floor, and the four sides are
rved with shields and canopied figures. The top of the Cenotaph
rms a glazed case to contain the Roll of Honour, the glass being set
a framework of bronze, at the corners of which are small kneeling
ures of a Soldier, a Sailor, an Airman, and a Marine, each
pported by tiny angels. The case is lined with cloth of gold.

The Roll of Honour when completed will be notable not only for
e exquisite beauty of its pages, but also for its great size, containing
it will, upwards of 40,000 names. Naturally, considerable difficulty
as experienced in deciding exactly what names should be in-
uded in the Book, and what exactly constituted a Liverpool man.
ventually it was decided to give the complete list of the killed
all battalions, Regular, Special Reserve, Territorial and New Army
the King's (Liverpool Regiment), and, in addition, the names
e recorded regimentally of all Liverpool soldiers who were killed
other units, including the Colonial Forces. The names of officers
d men of the Navy, Royal Air Force and Mercantile Marine who
ve their lives are similarly included, and in the case of the last two
tegories, the ships in which they served. The definition of a
Liverpool" man is one who was born in the Diocese of Liverpool
d the Wirral, or whose family was resident there.

At present only part of the book has been finished, and the
nding is purely temporary. The whole book, which has been de-
gned and executed by Mr. George Scruby, is on vellum, and the
aterials used have been selected with a view to their permanence.
ie dedication page, autographed by His Majesty the King, is richly
uminated in colour and gold of various shades. Following this is a
ge recording the name of Lord Kitchener, who was an Honorary
eeman of Liverpool. Special pages record the titles of local regi-

ments, and the first page allotted to each battalion has a illuminated heading. The artist has displayed great fertility o invention in designing these special pages and headings, and th details will repay the most minute study owing to the wealth o symbolism introduced into each design. The beauty of the writin throughout the book also deserves special mention.

The Reredos (*Plate* 10)

The Reredos is placed against the North Wall, the pinnacles an cresting being carried slightly higher up than the sill of the windo A comparison with the Choir and the Lady Chapel will show that thi avoidance of a hard, horizontal line immediately above a reredos is very characteristic feature of the architect's style, and has the advan tage of accentuating the perpendicular lines, and blending th transparent window and opaque reredos into a single compositio

Apart from this feature, and the use of red sandstone for th construction, the Memorial Reredos bears little resemblance to tha of the Choir. Figure sculpture has been restricted to subsidiar positions, and the Reredos gains its beauty not from its ornatenes but from its restraint. Beneath a sandstone canopy is a sarcophagu of Hopton Wood marble resting on carved brackets. Above, set i a richly carved frame, also of Hopton Wood, is a plain Cross faced wit bronze, standing out some nine inches from a background of "*Spanis Red*" marble, in two panels, on each of which are bronze trophie in relief. The sarcophagus is similarly ornamented with bronze. Th Hopton Wood frame already referred to has an outer moulding, whic is continuous round the jambs and canopy arch, deeply cut with a desig of foliage and animals, while inside this is a further enrichment (ex tending only to the springing of the arch) consisting of two niche one above the other on either side, containing sculptured figures of th four centurions mentioned in the New Testament. The canopies ar pierced, and the figures cut in the round. A sparing use of gildin has been made to emphasize the high lights of the carving.

On either side of the Reredos, some ten feet from the floor, ar two nearly life-sized figures—on the right a Soldier, and on the left Sailor. These figures are the joint work of Mr. W. Gilbert and Mr. I Weingartner, and have been treated with great skill, as the introdu tion of figures in modern uniform might be expected to have a incongruous effect.

The whole design of the Reredos (one of the last features of th Cathedral to be designed) is highly individual, and forms a very inte esting example of the architect's ability to fuse apparently inconsiste styles into something which is not only beautiful and homogeneou but instinct with the true Gothic spirit. A critical analysis of th Reredos will show that, while the sarcophagus motive is Classical origin, the main structure both in outline and surface treatment Perpendicular. The decorative features are similarly reminisce

lifferent periods, for while the flanking figures are Modern and the nze enrichments recall the Renaissance, the carving round the tral panel is directly derived from 13th and 14th Century Gothic. first sight elements so diverse would appear unlikely to produce armonious result, but it is claimed that Liverpool Cathedral, with blend of classic austerity and Gothic freedom, marks a definite ance in the use of the Gothic style. The Gothic revival of the century, the original impulse of which was literary rather than itectural, failed because, though rich in scholarship, it lacked gination. The "letter" of the style was studied and applied, the "spirit" was overlooked, and without a just appreciation his there could be neither freedom nor progress. The followers of movement thought rather than felt and its essentially intellectual racter imposed a rigid adherence to forms and conventions. agination was cramped and the deeper depths of the style were er sounded.

Modern building requirements and modern building materials h call for new methods, and there is in Liverpool Cathedral much support its architect's contention that the hope of a real Gothic ival lies, not in a return to the dead forms of the past, but in an erstanding of its living spirit; for no Style is so malleable if tly understood and rightly used.

The Holy Table and Donors' Shrine

The Holy Table below the Reredos is intended to be used without tals, and is carved and lacquered. The three panels separated innacle work, surrounded with a deeply-cut border of foliage are n but for a border of pattera. Each of these pattera is different, the whole table is a notable example of modern craftsmanship. gradine is built of Hopton Wood, and black, marbles.

On the East wall of the Transept is a niche with a bronze Grille, ind which rests the Donors' Book containing the list of subscribers he Memorial Transept, and the names of those whom they wish to memorate.

The Colours grouped below the Gallery are those of the 11th, 12th, and 14th Service, and 1st Garrison, Battalions of The King's erpool) Regt. There are also Ensigns of the Royal Navy, Royal al Reserve, Mercantile Marine and the flag of the 55th Division.

(B) The Lady Chapel

As has already been mentioned, the Lady Chapel was the first ion of the Cathedral to be completed. Apart, therefore, its intrinsic beauty it has an additional interest since in it e can be found in embryo many of the characteristic features e architect's style which find their fuller development in the Choir.

In spite of similarity in detail, there is a marked difference in trea ment between the two portions of the building which can best accounted for by the architect's greater command of his resources ar greater certainty of intention in his later work.

The first point in connection with the Lady Chapel which w attract attention is its position relative to the main building. English Medieval Cathedrals the Lady Chapel is nearly alway found at the East End behind the High Altar, access bei gained from the Ambulatory joining the Choir Aisles. But th satisfactory combination of a lofty Chapel with a large East windo to the Choir presents almost insuperable difficulties, as can seen at Gloucester, where the western end of the Lady Chap was built lower than the Eastern in order that the Choir windo might be unobstructed. A further consideration in siting t Liverpool Lady Chapel where it is, was that when the origin plans were drawn it was intended that the Chapter House should a rectangular building, balancing at the North East corner of t Cathedral, the Lady Chapel at the South East.

Whether the Chapel is entered from the Choir, or direct fro St. James' Road through the Children's Porch, the view fir obtained is both striking and unusual. The entrant through t Children's Porch finds himself under the West Gallery and the fir impression is of soaring vertical lines seen through a low wide arc but if, instead, the Chapel is approached from the Choir the visit finds to his surprise that the Chapel is on a different level and th he is looking down into it much as at Les Invalides one looks dow into Napoleon's Tomb. This difference of level is due partly to the si and partly to the demand for effectual separation of Choir and Chap if the latter is to be used for independent services. Viewed fro the exterior, this difference of level is extremely effective, for t Cathedral appears to be adapted to the site and not the site adapt to the Cathedral. This not only gives an effect of organic growt but also of strength and solidity.

Though in point of size the Lady Chapel compares with ordinary Parish Church, its treatment, as befits a chapel, radically different. There is no demarcation into Chancel and Nav and though stalls are provided for the Choir these are in the body the Chapel and on the same level as the seats of the congregatio The East End terminates in an apse which, together with the Easte bay of the Chapel, forms the sanctuary, but there again there is line of demarcation except that the floor is slightly raised.

Comparison with the Choir (*Plate* 8)

Comparing the Lady Chapel with the Choir, we find that t construction of the aisles is identical but here the Arcade has been k low and the emphasis has been given to the Clerestory, though ther an interesting suggestion of a Triforium in the pierced stone screen

gallery above the aisles. Along the base of this gallery runs the t from St. John : " For God so loved the World . . . . " in Gothic racters, freely interspersed with flowers and foliage. The whole atment of this inscription is decorative rather than expository. e cresting of the screen is boldly carved and pierced and added rm has been given by the introduction of small projecting figures angels, three in each bay. As in the Choir, the side windows are back so as not to distract the eye from the East end, but when s and the use made of low arches as a foil to high, tall lancets has n noted the points of similarity between Choir and Chapel re practically been exhausted.

Turning to points of contrast, though the different proportion of ade and Clerestory is likely to attract attention first, the damental difference between the two portions of the building is t while the Choir is a composition in "mass," the Chapel is a nposition in "line." Divided as it is longitudinally into six ntical bays on either side, each containing a two-light window*, re is throughout the interior a constant repetition of vertical es. At the same time a strong emphasis has been laid on horizontal lines of the Screen and Gallery, while the introduction purely decorative ribs in the Vault serve further to focus the eye mouldings and tracery rather than on surfaces. The Vault, ugh at first glance complex, is in reality of simple rib and panel struction—an effect of richness being obtained by the addition subsidiary ribbing in the panels on either side of the ridge ulding.

The floor of the Chapel is carried out in large squares of *verde ico* and white marble arranged chequerwise with occasional ad bands of black and white inlay, but owing to the chairs it is icult to get a satisfactory view of the design.

The Use of Colour

The wooden Reredos is in the form of a triptych and, while the tral panel is carved and gilded, the wings are kept severely plain order to emphasise their function of doors which can on asion be closed. The ground colour of the Reredos is blue-green, ich is repeated in the rich hangings against the side walls.

As will be realised from the foregoing remarks, extensive use has n made of colour in order to produce a distinctive " atmosphere " he building. The whole range of stained glass windows all forming t of a definite decorative scheme and the rose tones of the sand- ne naturally set the dominant key, but full opportunity has been en of the distinctive qualities of other materials to build up a monious whole. The Choir stalls, like the rest of the woodwork ughout the building, have been specially treated in order to bring oak to a silvery-grey tone and the dull gilding of the hanging

*Except the Western most bay on the North side which has no window.

lamps repeating as it does the gold of the Reredos and the rich oran tints in the Apse window, has a distinct colour value.

The stalls are simple in design, ornamentation bei confined to boldly carved bench ends and panels with foliated borde on the front of the kneeling desks. Lectern, Litany Desk and Sedil are all of oak as also are the movable Communion Rails. In contra to the Choir, where all the fittings are built in, those in the Lady Chap are in intention and treatment "furniture" which can be mov from place to place in accordance with the requirements of the mome

The Gallery and Organ Loft (*Plate* 9)

The plan and elevation of the West end of the Chapel are both considerable complexity owing to the necessity of reconciling t different floor levels of Chapel and Choir. Resting on a low ar stretching the full width of the Chapel is a wide gallery communicati directly with the main building. Above this, supported on three sm arches, is the organ loft with a wooden gallery front. The organ case carved oak reaching to the full height of the vault with flanking figur of angels, is of great delicacy and while full emphasis has been giv to its purpose the architect has allowed himself considerable freedo in its treatment.

The space below the West gallery leading as it does to t Children's Porch, and thus forming a narthex to the Chapel, rectangular in plan. On the East side, as has been noted, there but a single arch, but the West wall is divided into three bays. the centre bay under a narrow arch is the staircase leading to t gallery and Choir. Of the two side bays the right is blank and t left opens into a small Atrium which can, on occasions, be used f seating purposes.

On the North side of the Chapel are the Vestries and offic extending to the foot of the Chapter House staircase. They call f no particular comment, but attention should be paid to the doorw by which they are reached from the Chapel. This, owing to t inscription above the lintel, is occasionally referred to as t "Allelulia" doorway and besides being of unusual design has a do the iron hinges of which are full of delightful invention.

(C) The Chapter House (*Plate* 23)

The Chapter House, as originally designed, was a rectangular ha with vestries below, equal in size to the Lady Chapel, but without apse. This scheme, though it had the advantage of completing t symmetry of the Cathedral was found, on closer consideration, to unsuitable, as it would have provided accommodation far in exc of actual requirements. A modern Cathedral Chapter is a compa tively small body, and a huge Chapter House such as at York, Linco and Salisbury, which were designed for a large body of "secula

nons would have been both unnecessary and inconvenient. An tagonal plan was therefore substituted for the original design, and e result is a building which combines convenience with very nsiderable interest.

The entrance to the Chapter House is from the Vestibule at the orth end of the Ambulatory, through a wide doorway. The principal atures are two canopied niches containing a statue on either side ; e figure on the left typifies Prudence, and that on the right Fortitude ; id the evident care which has been bestowed on the modelling of the ces has led to their being, rightly or wrongly, identified as portraits. ie whole treatment of this doorway is more ornate than that of any her in the building, but the doors themselves are severely simple th finely cut linen-fold panels. These doors contrast well with the rrounding stonework, and at the same time harmonise with the ain panelling of the Chapter House itself.

Architecturally, the chief point of interest in the Chapter House the treatment of the roof, which, owing to the conflicting claims interior and exterior scale, presented in a modified form the age-long oblem of the dome, namely, how to achieve a satisfactory exterior fect while avoiding a funnel-like interior. The architect has made s ceiling a concrete dome, but it conforms as closely as possible to e shape of conical outer roof, and by the introduction some way low this of a circular gallery resting on stone pendentives, he has cceeded in reducing the apparent height of the interior without ving recourse to a second storey.

The decoration of the Chapter House is expressive of its purpose a place for conference and discussion. There is a high wainscot panelled oak, broken only by the two doorways, the one already scribed, and a smaller one, leading to a turret staircase, the door of nich has boldly wrought bronze hinges. Above the wainscot are the ur windows, each of two lights, and between them sculptured coats arms. The floor is covered with a design in various coloured arbles radiating from a circular panel of *Rosso Antico*. The Foun- tion Stone, laid by H.R.H. the Duke of Connaught, in 1906, is pposite the entrance door, and the inscription records that the Chapter ouse was erected in memory of the First Earl of Lathom, by the reemasons of West Lancashire.

V.E.C.

Chapter IV.

The Embroidery, Ornaments of the Holy Table, and Communion Plate

THE frontals, the gift of women of the diocese, have been carried out by the Liverpool Cathedral Embroidery Association, which was originally founded by Miss Stolterfoth and to which she has devoted a great part of her time and to which the successful execution of the work is in no small measure due. The Association not only worked and presented to the Cathedral the frontals, but also the "fair linen," surplices, burses, sanctuary hangings, and leather alms bags.

The late Lady Derby was greatly interested in the work of the Association and was the President until her death, being succeeded by the present Lady Derby. The late Mr. G. F. Bodley, R.A., was responsible generally for the design of the frontals for the Lady Chapel and those for the Choir were designed by his partner, Mr. Cecil G. Hare. All the frontals were mounted by Messrs. Watts & Co. of Baker Street, who also supplied the whole of the materials for the work.

The frontals generally are based on the work of the 15th and 16th century, which is usually considered to be the period at which embroidery reached its highest level both in design and craftsmanship. The Holy Tables in the Choir and Lady Chapel are both of an unusual length (viz., 15 feet and 13 feet), and this size rendered the task of designing the frontals one of no small difficulty.

Lady Chapel Frontals

The White Frontal.

This is for use on Festivals and Special Saints' Days, and is usually known as the Festal Frontal. In design it is rather formal, consisting of five large embroidered panels divided by narrow plain Orphreys. The background of the large panels is a diapered silk damask, upon which are embroidered sprig-like patterns of the Lily and Rose, emblem of the Blessed Virgin Mary. The patterns are arranged to alternate and spring from well-shaped vases worked at the base of the panels. The orphreys are of plain blue Genoese velvet framed by rich green and gold laces, with fringes of the same colour. The super frontal consists of a formal design of grapes and vine leaves, divided by small panels embroidered in each case with the letter M.

REEN FRONTAL.

This Frontal is somewhat of a more ornate design and has only ree panels divided by four orphreys. The large panels in this sign have a shaped shield as a central motive surrounded by rolls forming a circular outline, the corners being filled in with *fleurs-lys* worked in gold. The shield of centre panel contains a large ised letter " C " for Christ, the shields on the two outer panels ving the sacred monograms " I.H.C." and " X.P.C."

The background of the panels is green cut velvet, the shields e of blue damask and the monograms worked in gold. The scrolls e made of appliqué parchment coloured satin with the words rked in soft black floss, the whole being outlined with gold. The rolls surrounding the centre shield bear the words *Sursum Corda*, e scrolls on the left-hand side *Ecce Agnus Dei*, *Alleluia*, and those the right *Habimus ad Dominum*, *Alleluia*. The four orphreys e of blue damask with a conventional design of the Thistle worked various shades of gold thread and paned up with gold laces and nges. The super frontal is paned up in three panels, as is the main ntal, the centre is a rich crown worked all in gold—with a riated design on either side. Over the orphreys are circles ntaining the letter " J " with surrounding rays.

HE RED FRONTAL.

The Red Frontal, like the " Festal," is divided into five panels it is rather richer in treatment, the design being based chiefly on e Tudor rose. The large panels have a circle as their centre con-ining the sacred monogram and the letter " C " alternately. The rcles are surrounded by entwining roses and leaves under which n scrolls bearing the words *Agno Benedictio Honor Gloria otestas*. below which is a narrow band containing small stars with rrounding rays. The orphreys are divided into three square nels containing larger roses and rays embroidered on red velvet.

The super frontal is of a somewhat plain character—of red lvet—with small panels over the orphreys of a conventional inter-cing design in gold.

ENTEN FRONTAL.

This Frontal is made entirely of blue-stamped damask—with a rge panel in the centre—bearing two richly embroidered and pliqué angels kneeling in adoration holding a scroll with the words cce *Venio Ut Faciam Voluntatem Tuam* worked thereon. Their edominating colour is toned white, the robes and outstretched ngs being worked in soft silks. At either end of the frontal are vo standing angels—holding short scrolls—the wording being *Jesus-hristus*. The whole of the frontal is paned up with narrow orphreys a soft red velvet with laces and fringes to match.

THE PASSIONTIDE FRONTAL.

This is of a somewhat uncommon design of a distinct Italian feeling. The whole Frontal is divided into five equal panels—of blue damask with orphreys of a deep coloured purple. In the panels are simple shields of oyster-coloured satin—bearing the sacred symbols of the Passion—worked in blue floss outlined with gold. The super frontal is paned up in a similar manner having five scrolls of the same coloured satin—bearing the words *Miserere*. The frontal has been outlined with black and white wool laces and fringes, to harmonise with the quiet colouring of the whole design.

The Choir Frontals

THE FESTAL FRONTAL (*Plate* 26)

This design is very elaborate and full of detail, the design being intended to represent the subject of ALL SOULS, which proved a somewhat difficult task. As the frontal is 15 feet long and 3 feet 4 inches in height, the space available is very small for figure treatment. It is divided up into three panels, the centre being very much larger than the side ones. In the centre is a figure of Our Lord in the act of blessing. The figure is standing on the roots of a tree which branches right and left and bears three-quarter figures (12 in number) coming out of floriated leaves, forming pomegranates. Each figure is entirely worked in silks including the face and hands, which are most carefully carried out. The leafage and stem are worked in various shades of gold thread, mounted on panels of rich white damask. This treatment of the Saints runs through the three panels. Orphreys, rather broad, divide the panels, and are of rich green Italian velvet, with three circles of silver aluminium containing adoring angels censing in various attitudes. The super Frontal is worked entirely of Italian leafage design entwining a stem with alternating silver and gold leaves. Over each orphrey is a golden crown with jewels. The Centre Figure is richly jewelled.

GREEN FRONTAL (*Plate* 15)

This design is treated in the 15th century Italian manner. The centre is formed of one large panel of acanthus leaves and flowers coming out of entwining stem work in silver and gold in a specially woven Italian velvet of jasper green colour which has a very pleasing effect. The centre has an unusual shaped shield of blue damask—with the sacred monogram worked in gold and silver—and the two side panels are treated in a similar manner. The three panels are divided again with broad orphreys of blue damask and broad laces and fringes of the same colour.

ED FRONTAL.

This design is rather of a bold character consisting of one large nel with broad orphreys at either end. The panel contains three ge floriated wreaths on appliqué yellow satin and gold, divided by ll designed sprigs. In the centre wreath is embroidered the *Agnus i* and the side wreaths contain the figures of two of the Elders from e Revelation. The background of the panel is red jasper velvet d damask forms the background of the wreaths. The orphreys e embroidered with lilies and roses and finished off by latticed bands th double laces each side of them. The super frontal has the Song the Elders embroidered in solid gold with stops of roses and *urs-de-lys*.

RPLE FRONTAL.

The general design is similar to the Red Frontal. The centre nel background is of dark blue Gothic damask containing three eaths of columbines encircling sacred monograms embroidered in aded floss outlined with gold. Between the wreaths are four ort stoles of light purple Gothic damask on which are shields of oyster in bearing Instruments of the Passion worked in floss and gold. ur scrolls are arranged below the Stoles and are of oyster coloured in edged with cord, the lettering on them being worked in floss. e super frontal is of dark blue Gothic damask alternating with nds of purple and contains an embroidered text in silver outlined gold. The fringes are of blue and silver.

SSIONTIDE FRONTAL.

This is plain and without embroidery. There is also a white d yellow frontal for lesser festivals. C.G.H.

rnaments of the Holy Table and Processional Cross

(*Plate* 18)

The Altar Cross is 6 ft. 5 ins. in total height. The silver work tirely hand-wrought with the exception of a few details which are t) is partially on a foundation of wood, as was the case in many cient examples of Crosses. The base member, 16 ins across widest nts, is, on plan, an irregular hexagon, supported by six lions' ws. The base supports a hexagonal member of vase-shaped form ee of the front facets of which have shields containing the Sacred nogram and Emblems, the shields being crowned. Above the se-shaped member is one of six panelled facets filled with foliated naments, which by means of graduated and receding mouldings, minates in a short member, which is elliptical on plan. Above this nt the Cross " proper " commences. This feature is 3 ft. 8 ins. in gth, the lower portion being embellished with ornament on the face, d crocketted on either side. At the junction of the upper and lower tions is placed a quatrefoil with an edging of pierced tracery and

having a large rock crystal in the centre. The upper portion is als crocketted, but with simpler crockets, the face being witho ornament. The extremities of the arms terminate in trefoil-shape members, each of which, like the quatrefoil mentioned, is enriche with a large rock crystal.

The two Candlesticks, 2 ft. 7 ins. in total height, are also entire hand wrought on a foundation of wood, the base member bei similar in form to that of the Cross, but 11 ins. across the wide points. Above the base is a six sided shaft or column, with ribs each angle, the facets being embellished with conventionalized rose Midway between the base and cap mouldings of the shaft or colum is a crowned shield containing the Sacred Monogram, the shield bei surrounded by pierced ornament. The cap or grease pan is decorat with a pierced cresting.

The two Vases for flowers, each 1 ft. 5 ins. in height, are al hexagonal on plan, embellished with a " powdering " of conventio alized roses on the lower portion and ornamented panels round the to The two handles are decorated with conventionalized foliage.

The Processional Cross is of hand wrought silver, 2 ft. 3 ins. height, apart from the shaft. The total width is 1 ft. 8 ins. T Cross itself is 14 ins. long and 8 ins. in width. This portion is co posed of a frame about 1 in. in depth, the front and back faces with this frame being filled with elaborate pierced reticulated tracery wor which allows light to penetrate. The extremities of three arms of t Cross are embellished with roses and rose stems upon both faces producing an effect similar to that given by the reticulated trace of the Cross. The socket has on either side elaborate open trace work supporting the Cross. Crockets, in the form of roses, are al introduced. The shaft is of wood and is covered with velvet, havi at the top a large tassel of silk.

In the centre of the Cross is a crowned shield in enamel containi the " Christos " monogram X.P.

Ornaments of the Holy Table in the War Memorial Transept

These features are of bronze, treated with mercurial gilding.

The Cross is 3 ft. 3½ ins. in height. The base, of twelve face supported on six feet, in tapering upwards develops into the form a slightly flattened hexagon on plan, and this outline, reduced required, is maintained in the whole of the upper portion, includi the Cross itself. Above the base is a turret-like shaft, having recessed panel on each of it's six sides, the panels being separated buttresses at each angle of the shaft. This shaft terminates in moulding surmounted by a small cresting. Above this is a small shaft, and half-way up it's height is a "knop" having six "eye

th pierced tracery in each. On this smaller shaft is supported the oss itself, the three upper arms of which terminate in moulded and aped ends.

The two candlesticks, each 1 ft. 8 in. in height have bases nilar to that of the Cross, and have turret-like shafts with nops." The tops of the candlesticks are battlemented, and are anged to take tall tapering wax candles.

The mercurial gilding, with which the bronze of these fittings is ated, is the same as was invariably used in medieval work; the dern "electro" gilding being far less enduring and not so rich in ect.

G.G.S.

The Communion Plate

The Service of Communion Plate was presented to the Diocese n after the creation of the bishopric, when the project of building a thedral had not taken definite shape. It does not therefore strictly rmonise with its surroundings, a fact which though unavoidable nevertheless a matter for regret as no cathedral, not excepting St. ul's, bears so strongly in all its details the impress of a single nd as does Liverpool.

The service, which is of silver gilt ornamented with carbuncles *is lazuli* and amethysts, consists of 15 pieces, namely, 2 Flagons, Chalices, 4 Patens, 4 Offertory Plates and an Alms Dish.

The general design is Gothic of a somewhat formal character, e ornamentation being repoussé. The Flagons are 14 inches high, e principal decorative motives being the Emblems of the Passion d the Vine. The ornamentation of the Chalices is confined to the agonal stem and base, the bowls being quite plain. Two of the tens are circular and two hexagonal, but except for the difference shape the general treatment is identical. Surrounded by a border wheat-ears is a cross dividing the Paten into four panels in each of ich is the head of one of the Evangelists or major Prophets. In e centre of the cross is the sacred monogram.

The Offertory Plates are also of two shapes. The circular ones ar the "Agnus Dei" surrounded by figures of the Twelve Apostles d the hexagonal the Dove surrounded by the Twelve minor ophets.

The Alms Dish, 24 inches in diameter, has as its main feature a ltese Cross at the centre of which on a circular shield are the arms the Diocese in enamel. Surrounding this shield in the intervals ween the arms of the Cross are eight panels in low relief each de- ting events in the life of Our Lord. The subjects chosen are the nunciation, Nativity, Baptism, Temptation, Agony, Crucifixion, surrection, and Ascension.

The Dish bears the inscription: "DIOCESIS LIVERPOOLIENSIS NDITA AD M.D.C.C.C. LXXX," and a text from Hebrews also in Latin,

The Communion Plate is the work of Messrs. Elkington.

V.E C.

Chapter V.

The History of Liverpool Cathedral

THE history of Liverpool as a separate diocese dates only from the year 1880. Previously it came first under the jurisdiction of the Bishop of Lichfield (A.D. 920–1542) and then of the Bishop of Chester (1542–1880). The See of Liverpool was formed in pursuance of the Bishoprics Act of 1878, and two years later the parish church of St. Peter was assigned to the Diocese as its Cathedral, and the Very Rev. J. C. Ryle, Dean of Salisbury, was appointed by Lord Beaconsfield as the first Bishop.

In 1885 an Act of Parliament was obtained which incorporated the Liverpool Cathedral Committee, and authorised the erection of a Cathedral on a site on the West side of St. George's Hall, where St. John's Church then stood. Designs were submitted by various eminent architects and the drawings and plans of Sir William Emerson were approved. These showed a Gothic building with a large dome reminiscent rather of continental than of English Gothic. Various difficulties, however, arose, which showed that the time was not yet ripe for so great an enterprise, and the whole scheme was dropped.

In 1900 Dr. Chavasse succeeded Bishop Ryle. Shortly afterwards he appointed a small Committee to consider the revival of the project, and to select a site for the erection of the Cathedral. They unanimously recommended the site known as St. James' Mount. That this selection was an admirable one is amply demonstrated to-day. The site, which stands high over the river, forms part of an open space 22 acres in extent, and on the North side is protected from the encroachment of buildings by the wooded slopes of the old quarry now forming St. James' Cemetery. On the 17th June, 1901, at a public meeting held in the Town Hall, this choice was ratified and a Committee of which Lord Derby was selected as Chairman, was appointed to carry the proposal into effect. In July of the same year Lord Derby issued the first public appeal for funds and intimated that promises amounting to £144,000 had already been received. In 1902 an Act of Parliament was obtained to authorise the acquisition of the site and the erection of the Cathedral upon it, and to reconstitute the Liverpool Cathedral Committee (of which the Hon. Arthur Stanley and Mr. F. M. Radcliffe were appointed Treasurers) and its Executive Committee, of which Sir William Forwood was appointed Chairman, an office which he continued to hold until 1913. The Liverpool Cathedral Act also provided for the sale of St. Peter's Church and the appropriation of the proceeds to the Liverpool Chapter Endowment Fund, a provision which was

ndered possible by the goodwill of the family of the late Right Hon. . E. Gladstone, the patron of the Rectory of Liverpool. The Act, addition, empowered the Lord Bishop to perform and exercise all e functions and powers of a Dean in relation to the Cathedral urch, until such time as a Dean should be appointed. In Feb- ary, 1903, the payment to the Liverpool Corporation was completed £10,000 for the site, plus £1,300 for the reversionary interest of veral leases, and after payment had been made for the immediate ssession of the houses on the site, the total payment amounted to 9,424.

In the meantime, with a view to the selection of an Architect, advertisement had been issued inviting the submission of portfolios drawings, in response to which 103 portfolios were sent in. These ere publicly exhibited and carefully examined by Messrs. G. F. odley, R.A. and R. Norman Shaw, R.A., the Advisory Architects, no recommended the Committee to invite the submission of designs ppropriate to the site by five of the architects who had sent in rtfolios. On these they reported to the Executive Committee and ged the selection of the design of *Mr. Giles Gilbert Scott, grandson Sir Gilbert Scott, R.A. In view of the fact that Mr. Scott was only years of age, it was agreed that Mr. G. F. Bodley should be ppointed Joint Architect in order that his long experience might assure the public as to the practical conduct of the work, at any rate its initial stages. The report of the Advisory Architects to the xecutive Committee best illustrates the variety of qualities which d to be taken into consideration in determining the final selection :

> " What we had to find was not the best or the most beautiful drawings, but the best idea and the finest conception. Many of the Drawings are attractive, but we had to look much further than that—we had to look to the real effect of the Building rising to its final completion, at the dimensions and proportions of the different parts, such as the piers and arches of the great Nave : we had to look at the practical and feasible aspects of the design ; we had to look for a sufficiently original conception : we had to look for a fine and noble proportion combined with an evident knowledge of detail : lastly, we had to look for that power combined with beauty that makes a great and noble building . . . . In the set of drawings marked No. 1 (submitted by Mr. G. Gilbert Scott) we find these qualities pre-eminently shown ; we cannot but give it the first place."

Work on the site was immediately begun, and on the 19th July, 04, King Edward VII came to Liverpool accompanied by Queen exandra, for the laying of the Foundation Stone. In brilliant ather, before a vast and distinguished gathering numbering nearly 000, a solemn service was held and His Majesty declared the Stone well and truly laid." It is interesting to note that the Foundation one was given by the Liverpool Diocesan Branch of the others' Union.

*Mr. Gilbert Scott was knighted by His Majesty after the Consecration of the Cathedral on July 19th, 1924.

The Chapter House, which is completely altered from the origin design, is the gift of the Freemasons of the Province of We Lancashire, who subscribed £12,260 in memory of the Earl of Latho and in July, 1906, the Corner Stone was laid by the Most Worshipf Grand Master, H.R.H. the Duke of Connaught. This ceremo was carried out with full masonic ritual and the presence of all t Masons with regalia, made the scene one of much colour a picturesqueness.

Meanwhile the building of the Lady Chapel was proceedi steadily, as it had been decided that this portion should be complet first. This order of procedure was of benefit in various ways. enabled the Cathedral Services to be held there pending the co pletion of the first portion of the main building and it permitte the architect to demonstrate by the beauty of the Chapel (t original design for which he had completely revised) that the Co mittee might trust him to make even greater alterations in the desi for the main building. Moreover the charm of the Lady Cha did not a little to secure from the public the continued interest in t enterprise without which the Committee could not have obtained t funds necessary for progress in the greater work of the main buildi

The year 1910 is the next landmark in the Cathedral's history. this year, ten years after Bishop Chavasse had launched the schem the consecration took place of the completed Lady Chapel, a services have been held there daily from that time. Buildi operations continued on the main site, but were interrupted by t outbreak of war in 1914, and during three of the five years th followed, progress was almost entirely arrested.

Work was resumed with renewed activity after the War, a in 1923 sufficient progress had been made to enable the Committ to fix the Consecration for the following year. The actual da July 19th, 1924 (the 20th Anniversary of the Laying of the Found tion Stone) was suggested by His Majesty the King, who togeth with the Queen was present at the ceremony. Careful study h been made of early precedents and the service was remarkable its dignity and beauty. The Diocesan Clergy, the Deans of t English Cathedrals, some forty-five Bishops and eight Archbisho representative not only of the Church at home but also in Ameri Asia and Africa, together with the Armenian Archbishop and t Greek Archimandrite entered the Cathedral in procession. Amon the huge congregation were the Home Secretary, the Lord Mayors Liverpool and London, the Local Mayors and Members of Parliame and representatives of the Free Churches. The following day t Consecration was completed by the celebration of Holy Communi in the Choir, while later, at a service attended by their Majesti the War Memorial Transept and Cenotaph were dedicated. Dur the remainder of the Octave twenty-four special services were h at each of which the building was filled to over-flowing. T ceremonies concluded with a solemn Thanksgiving and Te Deum the afternoon of Sunday, July 27th.

Chapter VI.

Finance

T is related in Chapter V. of this book how the first effort to build a Cathedral for Liverpool on another site, in 1885, failed for lack of support. But when in 1901 the project was revived, circumnces had changed. The Diocese had become accustomed to a hop of its own and to diocesan responsibilities. It had advanced, ot completely fulfilled, its programme of Church Building and of rgy Sustentation. The Cathedral now found support in quarters viously disinclined to assist. Notably, Frederick, Earl of Derby, o had recently served as Lord Mayor of Liverpool, brought to the istance of the project the hereditary influence of his family in ncashire, and the weight of his personal character and popularity.

When, therefore, a new site had been provisionally selected, nerous contributions were promised by the Earl of Derby, Mr. Sutton nmis, Mr. Arthur Earle, and other members of the Preliminary mmittee. The recently appointed Bishop, Dr. Chavasse, on whose tiation the project had been revived, had already won the confidence the Diocese. He had the invaluable support of the energy and luence of Sir William Forwood (Chairman of the Executive until 13) who was assisted by Sir Robert Hampson and Mr. Arthur Earle, Lay Hon. Secretaries, by the Hon. Sir Arthur Stanley and Sir ederick Radcliffe, as Hon. Treasurers, and by a strong Executive mmittee. A list of promises amounting to £144,016 was obtained fore any plans had been decided upon or an architect selected.

It is interesting to observe that the first list of promises included donors of £10,000 each, one of £5,000, 37 of £1,000 and 26 of £500 ch, with a few sums intermediate to these figures. Seventy-seven nations of £500 and upwards accounted for £127,000 of the total 44,016 and the balance of £17,016 was collected from 262 donors. e total number of subscriptions in the list was 339.

In his letter to the Diocese dated 15th July, 1901, which is referred in Chapter V. Lord Derby, the President of the General Committee, d stress upon his desire that the Cathedral, which was to belong all, should be built by all, and that " those who contribute, in how-er small degree, according to their means, should be able to feel t they can claim a personal interest in the Cathedral work, not erior to that of contributors who have been able to give much." is desire has always animated the Committee. Though the thedral could never have proceeded so far without the extraordin- generosity of the more wealthy inhabitants of the Diocese, that erosity would not have been displayed had not the work of the mmittee commended itself also to the less wealthy, the steady flow whose offerings has proved a real encouragement in the conduct of undertaking.

When designs were invited for the Building, the Committee di not set out to build the largest Church in England. True they desire something which should be more than a glorified Parish Church, bu they laid down no standard of size, and only stipulated, on the advic of the Bishop, than whom no man was less likely to be given t ostentation, that the Cathedral should comprise some great spac in which a large congregation, of possibly 3,000 persons, could o special occasions see and hear a preacher and join in acts of Publi Worship. When the designs were accepted it was found that thi requirement had necessarily set the scale to the whole building, thoug it must be frankly said that its size came as something of a surpris to the Committee. None the less it seemed to be within the resource of the Diocese, over a sufficient period of years, and they set to wor in faith that they would receive the support required. In this the were confirmed by the Public Meeting at which the plans wer adopted.

These expectations, based indeed on the prices of building rulin before the War, have not been falsified. Up to April, 1924, the Com mittee have received in money, including gifts for special features c the Cathedral, and including the interest earned by moneys in thei hands, no less than £912,339 14s. 7d., of which sum (thanks to th careful policy pursued by successive Hon. Treasurers and not leas by present occupants of that office) interest has contribute £140,000. Of this total, when the first part of the Cathedral consecrated approximately £722,318 will have been expende upon the buildings, including the Chapter House and Lady Chape and the windows, organ, ornaments and contents. Naturally, in re lation to its size this is the most expensive section of the Cathedral t provide, as it contains the costly features of the East End, th Sanctuary, the Choir Stalls, the Memorial Chapel, the great Orga and the Vestries, none of which have to be repeated in future section

It was when the Lady Chapel alone had been completed, and th first part of the main building was in progress, that the Great Wa broke out. Down to August 1st, 1914, the Committee had receive from all sources £441,471 and had expended £333,448. Of the sur remaining in hand some £65,878 was earmarked for special gif such as the great Organ and various windows, and only £42,144 wa available for the Building itself. This sum fell little short of th amount then estimated as necessary to complete the first part of th Building. Acting in consultation with the Government, the Com mittee decided not to close down the work, but to continue to emplo as many as possible of the older masons, carvers, and labourers, wh would otherwise have been out of work. Thus £19,013 was spen in 1916 and £8,545 in 1920, in addition to sums paid to carvers c various special features.

Throughout the dreadful time when our enemies were doin irreparable damage to many glorious Buildings in Europe, the wor of construction in Liverpool never completely ceased, though in 191

had been reduced to the minimum needed to preserve from damage the weather what had already been built.

When in 1920 the Committee was about to contemplate the full sumption of work, they found a changed world, so far as building sts were concerned. Prices not only of Builders' work and materials, t of windows, of woodwork, of the great Organ, had approximately ubled. They had to set to work upon a partly finished Chancel der totally different conditions. The generosity of donors, mulated in no small degree by the beauty of the Lady Chapel and e use made of it, came to their rescue. In all but a few cases, those o had given for special objects, money which would have been fficient to pay for them before the War, added to their gifts an nount equivalent to the rise in cost. The magic of accumulated erest on the original gifts had also played its part. So far as the neral building fund is concerned the Committee largely owe their ief from acute anxiety to a number of generous legacies, chief ongst which is the share bequeathed to them in the Residuary tate of the late Mr. J. H. Welsford, a splendid benefaction duly nded over by his Executors, Major Haddock and Mr. Arnold shton, the present Lord Mayor of Liverpool.

The Contract for the building had been let, not at a lump sum, t on a schedule of prices with the right on either side to call for a vision at recurrent periods. No Contractors would have bound emselves to a fixed price for a work likely to extend over so many ars. The arrangement has worked well, and in Messrs. Morrison e Committee found good Contractors, successive members of ose firm have devoted to the work individual care and attention. der the supervision of the excellent Clerk of Works, Mr. A. Green ho in a literal sense gave his life to the work), the Committee were sured of careful superintendence, and since his death, he has had capable successor in Mr. O. Pittaway. The conscientious and orough supervision of the able Quantity Surveyors, Messrs. rthcroft & Nicholson, has been of incalculable advantage to the mmittee, especially in adjusting the difficult questions which the ar imposed upon them.

The work which remained to be completed after the outbreak the War had cost more than double the price anticipated. The xt part of the building to be erected—the Great Central Space th the Western Transepts—will cost approximately £300,000 in dition to the funds remaining after the present portion has been id for*, instead of the very much smaller sum which would have fficed before the War. The Committee nevertheless feel it essential proceed without delay, since without the Great Central Space and estern Transepts, it will be impossible to accommodate sufficiently ge congregations, or to appreciate the architectural beauty of the ilding already erected. They appeal for the necessary funds.

OTE.—Neither the Great Tower above the Central Space nor the Nave is included in these figures.

It is sometimes suggested that the time has passed for buildin great Churches—that it was all very well when labour and material were cheap, as in the 13th and 14th centuries, but that the presen prices are prohibitive. The answer is that in relation to the price of other commodities, the real expense to the community of buildin a Cathedral is certainly not greater to-day than in the Middle Ages and is probably less. By the Statute of Labourers, at the end of th 14th Century, the wages of a Master Mason were fixed at 4d. a day and of ordinary Masons at 3d. a day, and of a Labourer at 1½d. a day But then wages were in proportion to the prices of the commoditie on which these craftsmen lived. They served to keep them in comfor according to the standard of the times, and must be considered i relation to the means of all other classes in the Country. Ther were few mechanical appliances to cheapen the cost of erection Quarrying and transport were both relatively expensive. Th apparently low costs in those centuries in terms of money only mean that prices were then expressed in pence, where they are no expressed in pounds, and the relative value of commodities is muc the same.

Even if the completion of the Liverpool Cathedral should involv the raising of another £1,000,000, that sum is only equal in th altered terms of money, to the 40,000 marks (equivalent to £26,66 13s. 4d. of the money of those days) which it cost to erect the Cathedra of Salisbury in the years 1220-1266. And if the completed Liverpoo Cathedral should prove to have cost £2,000,000, that amount, whe compared with the accumulated wealth of the country and with th scale of expenditure obtaining in civic, commercial and domesti buildings in such a Diocese as Liverpool, is relatively much less of strain on the community than the expenditure on the building o Salisbury in the circumstances of those days. It is not to be suppose that the sense of gratitude and public spirit has fallen in Englan as wealth has increased.

Nothing that is here said is intended to minimise the splendi generosity of those who have contributed and will contribute to th completion of the noble work. The donors have been distinguishe by a singular modesty. There has been no public display or trumpe ing of gifts. The Committee has, on the contrary, most frequentl been requested to publish no announcement of them. None the les the names and gifts of the donors (of whom a list is given i Appendix III.) will be recorded in the Cathedral as long as it sha last, to bear witness to their Faith and generosity, and to set a example to those who come after. The Building was commenced i such a spirit of faith, and despite the difficulties of changed an troublous times, in that spirit it will yet be completed.

F.M.

Chapter VII.

Future Additions, Dimensions, etc.

NO question is more often asked with reference to the Cathedral than "When will it be finished?" and no question is more difficult to answer. The present section has taken twenty ars to build, and as there are at least three more sections, viz., ntral Space (with the Western Transepts), Nave, and Tower to be mpleted, there would seem justification for those who consider that least a further fifty or sixty years must elapse before the last stone placed in position. Against this it can be urged that, during the ır years 1917-1920, little more than maintenance work was done on e site, and also that the portion already built is far more complex d therefore took far longer to build than the remaining sections are ely to do. The next section to be undertaken, the Great Central ace and two Western Transepts can, it is estimated, be built in six seven years, and if sufficient funds were then available, the Nave d Tower could subsequently be completed in approximately the ne time. Everything naturally depends on whether financial pport in the future is forthcoming on the same generous scale as in e past; but from a constructional point of view there is nothing to event the Cathedral being finished in fifteen to twenty years from e present time.

The Central Space

In determining to proceed as soon as possible with the Central ace and Transepts, the Committee were naturally influenced by the ed of providing adequate congregational accommodation which is at esent lacking. If the funds are forthcoming, this section will be ken in hand at once, together with the two Great Porches which rm an integral part of the design. These Porches will commemorate two most generous donors to the Cathedral Fund—that on e South being named the Rankin Porch, and that on the North, e Welsford.

The Central Space itself will be some 167 feet high above floor vel, or more than 50 feet higher than the Choir vault, and it will be by two windows, one on either side. On plan it will be a square, e sides measuring 72 feet, this great width being entirely obstructed by columns. The stone vault will be octagonal in plan, e shorter sides resting on arches across the corners of the Central ace. The springing of these arches will be on a level with that the window arches. The Western Transepts are to be a repetition the Eastern Transepts already built.

An important feature of the Central Space will be the Pulpit, t be placed against a pier of one of the two transverse Arches. These (one of which is already built though it is blocked by the tem porary wall) are amongst the largest Gothic Arches ever designed having a span of 63 feet, and a height from floor to apex of 108 fee

The Baptistery

The North-West Transept is at present unallotted to an special purpose, but the South-West will form the Baptistery, th font raised on an octagonal platform being surrounded by a lo balustrade. Until this Transept is erected, the use of the Sout Choir Aisle Annex as a temporary Baptistery has been suggested and towards raising money for this object the endeavours o the Children's Fund are now being directed. A handbook o the Cathedral which contained no reference to this organisatio would be incomplete, as it has, thanks to the enthusiasm of th Organisation Secretary, the Rev. Charles Harris, achieved ver remarkable results. Since it was inaugurated, in 1906, it ha raised amongst the children of the Diocese nearly £2,000, all i small amounts, which sum has been allocated to the cost of th Children's Porch. For the past fourteen years annual services i connection with the Fund have been held in the Lady Chapel, whe the children, after visiting the Cathedral works, have presented the offerings. Thus, not only has a very considerable sum of money bee raised, but the interest of the rising generation in the Cathedra building been stimulated and developed.

Besides the temporary Baptistery, there is one other additio which it is hoped to make to the Choir, namely, a monument with recumbent effigy of the 16th Earl of Derby, one of the founders o the Cathedral. This is to be placed in the South East Transept und the arch separating the Transept from the Transept Annexe. sketch model from the architect's design has been prepared by M Gilbert and Mr. Weingartner, but has not yet been finally approve

The Tower (*Plate* 25)

The Great Tower has recently been re-designed and as now pr posed will have a height of some 357 feet above St. James' Roa The principal features are the great louvres and the boldly modelle upper stage which is octagonal on plan with delicate supportin pinnacles at each corner. The great windows of the Central Spa have also been re-designed, wheel tracery being introduced abo the lancets.

Dimensions

The following are the principal dimensions of the Cathedral. ghts are measured from floor level (which is 158 ft. above sea l), and other measurements taken between walls, or from arch re to arch centre :—

EXTERIOR MEASUREMENTS.	FEET.
Length of main building (excluding buttresses)	558
The Lady Chapel projects a further	61
Making a total over-all length	619
Height of Central Tower	342
(N.B.—The height given here is above floor level: the total height above St. James Road is 357 feet.	
Height of Main Roof	138
INTERIOR MEASUREMENTS.	
Length of Nave (including Narthex)	143
Length of Central Space	201
Length of Choir	138
Total length from West Door to Reredos	482
Length of Lady Chapel (including space below Gallery, but excluding the Atrium)	120
Width across Transepts (the Transepts are 52 feet square)	197
Width across Choir and Choir Aisles, and Nave and Nave Aisles	87
Width of Aisles	13½
Width of Lady Chapel	33½
Height of Choir Vault	116
Height of Vault to Central Space	167
Height of Lady Chapel Vault	58

If comparison is made between the above figures and those of r Cathedrals, the fact that the Central Space in fact, though not ame, forms part of the Nave, should be taken into account. The ensions of the main windows will be found in Chapter VIII.

V. E. C.

Chapter VIII.

Detailed Description of the Stained Glass and Sculpture

N.B.—In the following pages the number set against each windo corresponds to that given in the plan at the end of the handboo

The Choir Windows

THE scheme of subjects treated in the stained glass of th windows in the Choir of the Cathedral represents the Glory Christ in Heaven and the Manifestation of the Power of Chri on Earth; the former being portrayed in the Great East Windo which has for its subject the *Te Deum*, and the latter in the fo windows North and South of the Choir.

The Great East Window (No. 14)

N.B.—The numbers against the names refer to the key at the e of the book. (*Plate* 24).

In the large circle at the top of the window is a seated figure Christ in Majesty. He holds the orb in His left hand, and is surrounde by cherubim. The remainder of the tracery shows angels a cherubim praising and adoring Him.

At the top of each of the four lights is an Archangel, their nam being, from left to right: (1) St. Raphael holding a fish; (16) S Michael holding a banner and a pair of scales; (32) St. Gabriel holdi a lily; (49) St. Uriel holding a sun. These Archangels are surrounde by an angel choir with harps and other musical instruments.

Below them come representatives of the four sections nam in the *Te Deum* as The Glorious Company of the Apostles, The Good Fellowship of the Prophets, the Noble Army of Martyrs, and The Ho Church throughout all the World.

Taking the lights in order, beginning at the left and proceedi from the top downwards, the following are the names of the figur represented :—

FIRST LIGHT. THE APOSTLES.

St. Peter, holding a scroll on which are the crossed keys.
St. James, holding a book.
St. John, holding a scroll bearing a chalice out of which rises a dragon.
St. Philip.
St. Andrew, holding a scroll bearing a St. Andrew's Cross.
St. Bartholomew.
St. Thomas.
St. Simon.
St. James.
St. Jude.
St. Matthew.
St. Matthias.
St. Paul, holding a sword.
St. Barnabas.

SECOND LIGHT. THE PROPHETS.

Isaiah, holding a scroll.
Elijah, with a background of flames symbolising the chariot of fire.
St. John the Baptist, holding a shell.
St. Athanasius, Primate of Egypt, was born at Alexandria in 296 A.D. der of the orthodox party in Christian doctrinal controversy, he was the ermined and able opponent of Arius. Traditionally connected with the well-wn Confession of Faith in the Book of Common Prayer. He died in A.D. He is shewn holding a crozier and a book.
St. Augustine, the greatest of the Latin Fathers and author of the "Con-ions," and "De Civitate Dei," was born A.D. 354. He was baptised in his l year, in Milan, but the greater part of his life was spent in Africa, first at thage, and after his conversion, at Hippo, of which place he was appointed iop A.D. 391. He died during the siege of Hippo by the Vandals A.D. 430. scroll he is depicted holding bears his emblem—a flaming heart.
St. Columba was born in Donegal A.D. 521. With a band of companions rossed to Iona A.D. 563, and there founded a monastery. From this centre proceeded to evangelise Scotland, his greatest personal achievement being conversion of the Picts. He died A.D. 597.
St. Bernard.—One of the most influential theologians of the Middle Ages. n in 1091, he became the first Abbot of Clairvaux, and founded more than eligious houses. A prolific writer, a gifted spiritual teacher, and an earnest persuasive preacher, it was his glowing eloquence in 1146 that kindled the usiasm of France for the Second Crusade. He died in 1153. As befits the der of so many religious houses, he is shewn with the model of one in his ds.
St. Francis of Assisi.—Born in Assisi, a town of Central Italy, he founded e, in 1209, the religious order which bears his name. In the following ury, during the plague of the Black Death, no fewer than 124,000 Franciscans victims to their self-sacrificing care of the sick and their spiritual ministrations ie dying. He died in 1226.
John Wycliffe, scholar and reformer, was born at Hipswell, in Yorkshire, it 1325, becoming Master of Balliol College, Oxford, and afterwards (1374) tor of Lutterworth. A recognised opponent of papal claims, he was for many s subject to attack and persecution. He organised a body of itinerant chers, and completed the first English Version of the Bible; dying of lysis, after incessant literary activity, in 1384.
Girolamo (Jerome) Savonarola, a great moral and religious reformer fearless and eloquent preacher, was born at Ferrara in 1452. He denounced vices of the age, and at Florence, as Vicar-general of the Dominicans, became spiritual guide of the Republic, a great religious revival soon following. l in 1495 to answer a charge of heresy, he was forbidden to preach, excom-icated, and eventually declared guilty and executed by the secular power 498.

(27) THOMAS CRANMER, born in 1489, and consecrated Archbishop of Canterbu in 1533, became one of the outstanding figures of national and ecclesiasti history. He supervised the translation of the Bible into English, and revision of the Book of Common Prayer. Arraigned for treason and condemn he was subsequently tried as a heretic. Retracting his recantation, he died the stake at Oxford in 1556.
(28) BROOKE FOSS WESTCOTT, a great New Testament scholar and volumin writer of valuable commentaries and sermons, was born in 1825; and afte brilliant career at Cambridge, and numerous honours and distinctions, succeed his friend, Lightfoot, as Bishop of Durham, in 1890, remaining there until death in 1901.
(29) JOSEPH BUTLER, one of the most eminent of English divines, was born Wantage in 1692. He published three remarkable sermons in 1726, and his gr work (which he is shewn holding) the Analogy of Religion, in 1736. Consecra Bishop of Bristol in 1738, and translated to the see of Durham in 1750, he d in 1752, and was buried in Bristol Cathedral.
(30) JOHN WESLEY, the founder of Methodism, was born at Epworth, in 17 proceeded to Christ Church, Oxford, in 1720, and took Holy Orders in 17 After his mission for the S.P.G. to Georgia, and his return in 1738, he beca an itinerant preacher, vast congregations being influenced by his burn eloquence. During 50 years of this work he travelled 250,000 miles, and preach 40,000 sermons. He died, aged 87, in 1791, praying for a blessing on Church a King; and having uttered, 15 months earlier, these memorable words: declare once more that I live and die a member of the Church of England, a that none who regard my judgment or advice will ever separate from it."
(31) JOHN KEBLE, born in 1792, after winning many University distinctions Oxford, was ordained in 1815. In 1827 he published *The Christian Year*, a later on took an active part in the issue of *Tracts for the Times*. He died in 18 His life-interest was always centred in Oxford, and a permanent memorial to h remains in Keble College.

THIRD LIGHT. THE MARTYRS.

(33) ST. STEPHEN, holding stones, the symbols of his martyrdom.
(34) ZECHARIAH,
(35) THE HOLY INNOCENTS, with roses and lilies in the background.
(36) ST. POLYCARP, Bishop of Smyrna in the earlier half of the 2nd century, w born about 69 A.D. He was a disciple of the Apostle St. John. Betrayed, a refusing to renounce his faith, he suffered martyrdom by fire, by order of Roman Proconsul, at Smyrna in 155 A.D.
(37) ST. IGNATIUS, also a disciple of the Apostle St. John, was a contempor of Polycarp and Papias. His reputation is great, and is revealed chiefly by letters, known as the Ignatian Epistles. Created Bishop of Antioch ab A.D. 69, he was in his old age brought before the Emperor Trajan, and condemn to be thrown to the lions at Rome, where he suffered probably in the year 1
(38) ST. CYPRIAN, one of the most illustrious Fathers of the Church, was b about 200 A.D. of heathen parents, and converted to Christianity about 2 Consecrated Bishop of Carthage in 248, he retired during the Decian persecuti but still tended his people, returning in 251. He wrote numerous epistles a treatises. He suffered courageously under Valerian in 258.
(39) ST. ALBAN, born at Verulam in the 3rd century, was Britain's first mart Converted by the zeal of a priest to whom he gave shelter during the persecut of Diocletian, he refused to sacrifice, and was beheaded near the spot where n stands St. Alban's Cathedral, about A.D. 304.
(40) ST. LAWRENCE, born at Huesca in Spain, became a deacon in the time Sixtus I. Summoned before the Praetor in the persecution of Valerian, he refu to sacrifice, and was condemned to be burnt on a gridiron, in the year 2 The Escurial dedicated to St. Lawrence is built in the form of a gridiron.

T. Oswald, Christian King of Northumbria, was born about the year 604. 5 the victory of Heavenfield secured him the throne, and by the help of St. , who settled on Holy Island, he established Christianity in the kingdom. as killed in the Battle of Maserfield in 642. The Cross of tree trunks which depicted as holding was erected by him before the battle of Heavenfield. T. Boniface, " the Apostle of Germany," was born at Crediton in Devon- about 680, and became a priest at the age of 30. In 718 he went to Rome, vas authorised by Gregory II. to preach the gospel to all the tribes of any. Consecrated Bishop in 723, he worked among the Frisians, and was on his last missionary journey by a band of armed heathens in 755. olical of his death is the book pierced by a sword which in the window he wn holding.

ohn Coleridge Patteson was born in 1827. After taking Holy Orders, oughts turned to missionary work, and he sailed in 1855 with Bishop Selwyn ew Zealand. Consecrated in 1861 Bishop of Melanesia, he was greatly ed by the islanders, whom he strove to protect against the white slavers of Pacific. In mistaken revenge for these injuries, it is believed, he was rred by the natives of Nukapu on the 20th September, 1871.

ames Hannington, first Bishop of Eastern Equatorial Africa, was born in and ordained in 1873. In 1882 he went out to reinforce the C.M.S. mission- in Uganda, being consecrated Bishop in 1884. Attempting to reach the on station, he was slain by order of Mwanga, king of Uganda, on the 29th ber, 1885.

A Madagascan.

An African Negro.

A Native of China.

A Melanesian.

FOURTH LIGHT. THE HOLY CHURCH.

A Christian King: Alfred, King of the West Saxons, was born at age in 849, and succeeded to the crown in 871. He offered a determined eventually successful resistance to the invading Danes. He was a wise ator, a beneficent ruler, and Christian king; and his writings also afford evidence of his devotion to the great object of helping and uplifting his e. He died in 901, leaving his country in comparative peace and pros- , the fruit of his wise and energetic government.

A Christian Poet: Dante Alighieri was born at Florence in 1265. He part in both the military and political life and conflicts of his time; but his genius revealed itself in such poetical works as his Vita Nuova and Divina nedia. Of the latter it has been said that it made the Italian language; and no book in the world, except the Bible, has given rise to so large a literature. nced to banishment in 1302, he went forth into an exile of 20 years, and broken in health and spirit, in 1321. In the window the background of nd rocks recalls the opening scene of the Divine Comedy.

A Christian Painter: Fra Angelico, the great ecclesiastical painter, born at Vicchio in 1387, and joined the Dominicans at Fiesole in 1407. celebrated both for his frescoes and for his easel pictures, his aim being s to arouse devotional feeling through the contemplation of unearthly ness. He died in 1455.

A Christian Statesman: Stephen Langton, Archbishop of Canterbury, born about 1150, and educated at the University of Paris. Consecrated bishop in 1207, his appointment was resisted by King John. In the ct between the king and the barons, Langton was a warm partisan of the , and his name is first of the subscribing witnesses of Magna Charta. nded in 1215, he was reinstated in 1218 after Henry III's succession. ed in 1228.

(54) A CHRISTIAN ARCHITECT: WILLIAM OF WYKEHAM, born in 1324, appointed Surveyor of Windsor and other royal castles, and Keeper of Privy Seal. Subsequently Bishop of Winchester and Chancellor of Engla he founded New College, Oxford, 1380–1386, and endowed and built Winches School, 1387–1393. He transformed the nave of Winchester Cathedral (13 1402), and in 1404, the year of his death, finished the magnificent chantry which he was buried.

(55) A CHRISTIAN EXPLORER: CHRISTOPHER COLUMBUS, discoverer of the N World, was born in Italy about 1436. Having obtained, after many rever the patronage of Ferdinand and Isabella, the king and queen of Spain, embarked on the first of his four voyages in the *Santa Maria* in 1492; and third in 1498 resulted in the discovery of the South American mainland. was a man of ardent impulses and deeply religious character. He died Valladolid in 1506. He is shewn holding a model of the "Santa Maria."

(56) A CHRISTIAN SCHOLAR: JOHN COLET was born in London about 1467, became Dean of St. Paul's in 1505. His ideals were of the spirit of Renaissance, and stood for freedom from the trammels of ecclesiasticism. foundation and generous endowment of St. Paul's School, and the characte gave to that institution, entitle him to an eminent place among educatio reformers. He died in 1519.

(57) A CHRISTIAN LAWYER: SIR MATTHEW HALE, Lord Chief Justice of E land, was born at Alderley in 1609. Called to the Bar in 1637, he was mad judge under Cromwell in 1653, and knighted in 1660. As a man, he was dee religious, and a friend of Richard Baxter. As a judge, he was acute, learned, sensible, and set his face sternly against the prevalent vice of bribery. He d in 1676. He is depicted holding a Deed.

(58) A CHRISTIAN SAILOR: SIR FRANCIS DRAKE, greatest of Elizabet seamen, was born about 1540. He made repeated naval expeditions exploring voyages from 1567 onwards, and took a leading part in the defea the Spanish Armada in 1588. His last expedition to the West Indies was be in 1595, and in the course of it he died off Portobello in 1596.

(59) A CHRISTIAN MUSICIAN: JOHANN SEBASTIAN BACH, one of the suprem great musicians of the world, was born in 1685. His Court appointmen Weimar did much to perfect his style as composer for the organ; and Cantor of the Thomasschule at Leipsic he wrote most of his greatest wo including the Passion music. An affection of the eyes resulted in blindness loss of health, and his death took place in 1750.

(60) A CHRISTIAN PHILANTHROPIST: WILLIAM WILBERFORCE was born at H in 1759. Educated at Cambridge, he became a member of Parliament, entered on his 19 years' struggle for the abolition of the slave trade, the meas for abolition receiving the royal assent in 1807. His life was leavened wit spirit of earnest piety and devotion, and his interest in philanthropic sche was widespread. He died in 1833.

(61) A CHRISTIAN MERCHANT: BRYAN BLUNDELL was born in 1674. On Liverpool's prominent citizens and successful merchants, his upright conscientious character, and philanthropic liberality won universal respect esteem. He will be best remembered as the founder of the Bluecoat Hosp which was begun as a small school in 1708, and completed in 1718. Mayo Liverpool in 1722 and 1728, he died in 1756, and is commemorated by a m ument in St. Nicholas' Church.

(62) A CHRISTIAN SOLDIER: FREDERICK SLEIGH ROBERTS, V.C., British Fi Marshal, known as Lord Roberts of Candahar, was born at Cawnpore in 1 His career began in 1857 with the Indian Mutiny. On his retirement from position of Commander-in-chief in 1904, his long and eminent services specially recognized in an Army Order issued by the King. He never cease urge upon the country the need of preparedness for war, and died, not long a the commencement of the great European conflict, in 1914, after exposure to rigours of a hard winter when visiting our troops in the trenches in Franc

A Christian Man of Science: Sir Isaac Newton, the great natural sopher, was born in 1642, the year of Galileo's death. His many scientific vements in the realms of mathematics and optics were outshone by his st triumph in the discovery of the law of universal gravitation. He was rst to devise and construct the reflecting telescope. He died in 1727, g behind him, in addition to his many published scientific works, a script treatise on Prophecy and a History of the Creation. He is ed holding a reflecting telescope.

A Christian Doctor of Medicine: Thomas Linacre, physician and ar, was born at Canterbury about 1460, and graduated in medicine at a. About 1501 Henry VII made him tutor to Prince Arthur and King's cian. He was one of the earliest champions in England of the New ing; and the founder of the Royal College of Physicians. He also ished and endowed readerships in Medicine at Oxford and Cambridge. He Holy Orders late in life, and held several benefices, including that of n, of which parish he was rector in 1520. His death took place in 1524.

At the base of the side lights of the window are, in the left light, smay coat of arms, and in the right light a ship in allusion to White Star Line.

The window is in memory of the late Thomas Henry Ismay, founder of the White Star Line. The dimensions of the stone- of the window are: height, 76 feet; width, 44 feet. The covered by the stained glass is 68 feet by 36½ feet; and the of each of the four lights is 46 feet by 7 feet 3 inches. The sill feet above the floor level.

The Four Side Windows

The scheme carried throughout these windows portrays the ry of the life and ministry of Our Lord on earth, and the mani- tion of His Power as shown in the Gospels of the four Evangelists. For the sake of clearness, the scheme is shown under three ings:—

A. The four big circles above each group of two lights show in one of the Evangelists; and behind him, in white and stain, s peculiar to that Gospel only. The triangular piece of tracery the circle gives the emblem of the Evangelist above.

B. The pieces of tracery on either side of the circle and the main ct panels of the two lights show the outstanding episodes in the nd ministry of Our Lord.

C. The large figures standing on pedestals above the big subjects ypes of Christ, and prophets of the Coming and of the Work of the ah; while the little figures and groups of figures in the shafting pisodes leading to the coming of Christ, types, followers, and des in the Saviour's life.

THE SAPPHIRE WINDOW. (No. 6.)

Evangelist: St. Matthew. The subjects shown behind him, peculiar Gospel, are: the Massacre of the Holy Innocents (Chap. ii, 16–18); the e of the Ten Virgins (Chap. xxv, 1–13); and the Dead rising from their at the Crucifixion (Chap. xxvii, 52). The symbol of St. Matthew is the

B. On either side of the circle is shown the Annunciation. The left-h main subject is the Nativity, showing the visit of the Shepherds after vision of angels, which is seen in the background. The right-hand subje that of the Epiphany, the Wise Men bringing their gifts as described in Cha 1–12. In the background of the subject is shown the flight into Egypt menti in verses 13–15. Below are angels holding texts bearing on the subject; b the Nativity are the words, " Peace on Earth," and below the Epiphany words, " God with us."

C. The big figures above the subjects, looking from left to right, are :
King David (a type).—Reference, St. Matthew xxii, 41–42.
Isaiah (a prophet).—Reference, Isaiah ix, 6.
Abraham (a type).—Reference, Genesis xxii, 18.
Micah (a prophet).—Reference, Micah v, 2.
All the references bear on the birth of the Saviour.

The little figures and groups in the shafting are :—

Left Hand Light.		*Right Hand Light.*	
Left.	Right.	Left.	Righ
Angel holding a scroll.	Angel with Pen and Book.	Angel with Staff and Wallet.	Angel with Jesus in th
The death of Abel.	The Expulsion from Eden.	Simeon with the Child Jesus.	Carpente Shop.
Samuel as a boy.	St. Timothy as a boy.	Isaac.	Jacob.

The inscription at the base of the window reads : " Sir Alfred Lewis J K.C.M.G., 1845–1909," his coat of arms being shown in the corner.

THE GOLD WINDOW. (No. 7.)

A. Evangelist : St. Luke. The subjects shown behind him, peculiar t Gospel, are : The Parable of the Good Samaritan (Chap. x, 30–37) ; the Pa of the Prodigal Son (Chap. xv, 11–32) ; the Parable of the Importunate W (Chap. xviii, 2–5) ; and the Parable of Dives and Lazarus (Chap. xvi, 19 Below the circle is the Ox, the symbol of St. Luke.

B. On either side of the circle are shown, on the left, the Child questioning the doctors in the Temple (Chap. ii, 46–47), and on the right, the to Emmaus (Chap. xxiv, 13–31). The left-hand main subject is the Feedi the Five-Thousand (Chap. ix, 13–17) ; the right-hand subject is the Raisi Jairus' Daughter (Chap. viii, 49–56). Below, and referring to the subjects a them, angels hold scrolls bearing the words : " Give ye them to eat," and " N arise."

C. The four big figures above the subjects are :—
Melchizedek (a type).—Reference, Genesis xiv, 18.
Moses (a prophet).—Reference, Psalms lxxviii, 25.
Elijah (a type).—Reference, I Kings xvii, 22.
Jeremiah (a prophet).—Reference, Jeremiah xxxi, 16.

The little figures and groups in the shafting are :—

Left Hand Light.		*Right Hand Light.*	
Angel.	Angel.	Angel.	Ang
Gathering Manna.	Elijah ministered to by an Angel.	Raising the Widow's Son at Nain.	Raising of Lazarus.
Aaron.	Joshua.	Elisha.	Dorcas.

The inscription at the base reads : " Robert Leicester, 1799–1875, In Woolton." In the corner is shown his coat of arms.

THE RUBY WINDOW. (No. 15.)

A. Evangelist : St. John. The subjects depicted, peculiar to his G are : the Good Shepherd (Chap. x, 14) ; the Marriage Feast at Cana (Cha 1–10) ; the Woman of Samaria (Chap. iv, 7–26) ; and the Light of the V (Chap. viii, 12).

The Eagle, the symbol of St. John, appears below the circle.

B. On either side of the circle are shown, on the left, " Ecce Homo " ıp. xix, 5), and on the right, The Entombment (Chap. xix, 41–42). The left-d main subject is Christ's charge to St. Peter (Chap. xxi, 15–18) ; the right-d subject is Christ appearing to Mary in the Garden (Chap. xx, 14–17). scrolls held by the angels below bear the words : " Feed My Sheep " and ›uch Me Not."

C. The four big figures above the main subjects are :—
Daniel (a type).—Reference, Daniel vi, 23.
Ezekiel (a prophet).—Reference, Ezekiel xxxvii, 9.
Jonah (a type).—Reference, St. Matthew xii, 40.
Job (a prophet).—Reference, Job xix, 25.

The little figures and groups in the shafting are :—

Left Hand Light.		*Right Hand Light.*	
Angel.	Angel.	Angel.	Angel.
›er at	Christ and	Christ and	Journey to
mmaus.	St. Thomas.	St. Peter.	Emmaus.
Stephen.	St. Paul.	Mary of Bethany.	Mary Magdalene.

At the base of the window is the following inscription : " In memory of Sir mas Earle, Bart. (1820–1900), and Dame Emily his wife (1832–1905)." In corner is his coat of arms.

THE EMERALD WINDOW. (No. 16.)

A. Evangelist : St. Mark. The subjects shown, peculiar to his Gospel, The Preparation for His Ministry, our Lord in the Wilderness (Chap. i, 13) ; Call of Simon and Andrew (Chap. i, 16) ; the Healing of Simon's wife's her (Chap. i, 30–31) ; and our Lord blessing little children (Chap. x, 13–16). The symbol of St. Mark is the Lion.

B. On either side of the circle we have, on the left, the healing of the deaf dumb man (Chap. vii, 32–34), and on the right the healing of the blind man p. vii, 22-25). The left hand main subject is the Baptism of our Lord (Chap. 11) ; the right-hand subject is the Transfiguration (Chap. ix, 2–8). Below the ects are angels holding scrolls on which are the words : " My Beloved Son," " Hear Him."

C. The big figures above the subjects, from left to right, are :—
Noah (a type).—Reference, Hebrews xi, 7.
Zechariah (a prophet).—Reference, Zechariah xiii, 1.
Enoch (a type).—Reference, Hebrews xi, 5.
Malachi (a prophet).—Reference, Malachi iv, 2.

The little figures and groups in the shafting are :—

Left Hand Light.		*Right Hand Light.*	
Angel.	Angel.	Angel.	Angel.
›s and	Our Lord blessing	Moses and the	Healing the
iriam.	Children.	burning bush.	demoniac boy
demus.	Philip the Deacon.	Angel.	Angel.

The inscription at the base of the window is : " William Ewart Gladstone, ı, 29th Dec., 1809. Died, 19th May, 1898." His coat of arms is shown in corner. The cost was defrayed by public subscription.

Dimensions of the Four Choir Windows

These windows are each of two lights ; the top of the lights are ıout cusps. The circle over the lights is 8 feet 9 inches in dia-er, and has 6 cusps, The width of each light is 6 feet $10\frac{3}{4}$ inches ; ght of light, 26 feet 7 inches ; height of glass. 35 feet 6 inches over width between the jambs, 15 feet. Dimensions of the stone-

work in each window: width, taking in jambs, 24 feet; heig
taking in sills, to apex of arch, 42 feet. The height from floor to
is 41 feet.

The North East (War Memorial) Transept Windov

WEST WINDOW. (No. 1.)

1. The Arms of Liverpool; 2, the Arms of Warrington; 3, the Centu
making intercession for his servant (not being on duty he is shown in li
armour); 4, Longinus the Centurion at the Crucifixion (being on duty h
represented in full armour); 5, the Arms of St. Helens; 6, the Arms of Boo
Inscription: Lt. Col. Trotter.

THE GREAT (NORTH) WINDOW. (No. 2.)

Subject: Sacrifice and the Risen Life. In the large circle, the Risen Ch
bearing the Marks of His Passion.
In the left-hand light: (1) Calvary—the three crosses; figures of St. Alb
a soldier, and of King Alfred holding a ship, as founder of the Navy. (2) Da
slaying Goliath; figures of St. George of England, and St. Andrew of Scotla
(3) St. Oswald before the battle of Heavenfield.
In the right-hand light: (1) The Manifestation to St. Thomas; figure
St. Louis of France, a Crusader, and of Joan of Arc. (2) Judas Maccab
and his warriors; figures of St. Patrick of Ireland and St. David of Wa
(3) The Death of Nelson.

THE EAST WINDOW. (No. 3.)

1, The Arms of Southport; 2, the Arms of Widnes; 3, Cornelius and
Julius (the Centurions mentioned in the Acts of the Apostles) chapters x
xxvii); 5, the Arms of the Manor of Prescot (King's College, Cambridg
6, the Arms of Wigan.

North Choir Aisle Annexe

LEFT WINDOW. (No. 4.)

James the Deacon; Benedict Biscop; Caedmon; the Venerable B
Coats of Armsin the tracery: Diocese of Liverpool; City of Liverpool.
Inscription: Herbert Plant Harrison. Born 1869. Died 1918.

RIGHT WINDOW (No. 5.)

St. Christopher, crossing the water; St. Nicholas, patron saint of sai
holding a ship; St. Chad of Lichfield (in this Diocese Captain Smith was bo
St. Cuthbert, a traveller. Coats of Arms: St. Nicholas; St. Chad.
Inscription: Captain Edward John Smith, R.D., R.N.R. Born 1
Died 1912.

Rose Window. North Choir Aisle (No. 8.)

1. Moses conducting the Children of Israel through the Red Sea.
2. St. Paul's Voyage to Europe.
3. St. Columba landing at Iona.
4. Landing of Missionaries from the Melanesian Mission Ship, "
Southern Cross."

ne Ambulatory Windows (Nos. 9, 10, 11 and 12)

The windows in the Choir Ambulatory are four in number, and have two , with a large cinquefoil piece of tracery. Each window contains two s representative of one of the four divisions of the United Kingdom of Britain and Ireland, with coats of arms in the traceries surrounded by national floral emblems.

The figures chosen for England are, St. Aidan (left) and St. Oswald (right); eland, Brian Boru (left) and St. Patrick (right); for Scotland, St. Columba and St. Ninian (right); and for Wales, St. David (left) and St. Cadoc (right). figures are richly coloured and placed on coloured curtains under canopies iated design—the whole on a background of diagonal quarry work.

Rose Window. South Choir Aisle (No. 13)

. Noah.
. Our Lord stilling the Tempest.
. Our Lord, walking on the water, saves St. Peter from sinking.
. St. Paul, after being shipwrecked off Melita, shakes off into the fire the snake from his wrist.

South Choir Aisle Annexe

WINDOW. (No. 17.)

, St. Boniface; 2, St. Swithun of Winchester; 3, St. Hugh of Lincoln; Richard of Chichester.
Coats of Arms: 1, the See of Winchester; 2, the See of Lincoln.
nscription: Singlehurst.

South East Transept

EAST WINDOW. (No. 18.)

, The Royal Arms; 2, the Arms of the Province of York; 3, St. Timothy; Titus; 5, Arms of the Diocese of Liverpool; 6, Arms of the Second p of Liverpool (the Right Reverend F. J. Chavasse).
nscription: Barbara Ford.

THE GREAT (SOUTH) WINDOW. (No. 19.)

Subject: Christ bringing blessing to men; the spirit of service in those who to follow him. In the large circle, Christ inviting all to come to Him, for He atisfy all needs.
n the left-hand light: (1) Christ feeding the five thousand; figures of St. h of Arimathea, "a just man," and of St. Barnabas, who sold land for the it of the poor. (2) the Good Samaritan; a picture of the Lord's blessing en, but also man's duty to his neighbour. Figures of St. Francis of Assisi is love of the needy), and of St. Giles. (3) The Parable of the Talents.
nscription: Thomas Sutton Timmis.
n the right-hand light: (1) Christ healing the sick; figures of Mary of ny and her blessing to Christ, and of Dorcas and her gifts to the needy. he Sower—a picture of the Lord sowing the Word, but also of Man's duty at respect; figures of St. Winifred and St. Clare, both noted for their trations to the poor. (3) The five wise Virgins (the devotional life).
nscription: Caroline Ann Timmis.

WEST WINDOW. (No. 20.)

1, The Arms of the County Palatine ; 2, the Arms of the Duchy of Lancast
3, St. Silas ; 4, St. Philip the Deacon ; 5, Arms of the University of Liverpo
6, Arms of Lord Derby.

Inscription : Walmsley.

Note.—The four Saints represented in the east and west windows of this Trans
were travellers.

The Chapter House Windows

WEST WINDOW. (No. 21.)

The first window has reference to the building of the first Temple, the
main figures being Solomon and Hiram, the Mason and Metal worker.

Each figure has a panel beneath it. That under Solomon shows
standing in an attitude of blessing before the brazen altar, calling upon the pri
and people of Israel to persevere in the building of the Temple for which Da
had prepared.

The panel below Hiram shows the arrival of Solomon's messenger, summ
ing him to assist in the building of the Temple.

The tracery embodies symbols of the Creation in the forms of birds, fis
animals and every creeping thing, the whole being surmounted by a symbol
figure of Wisdom, illustrative of one of the best known attributes of K
Solomon.

NORTH WINDOW. (No. 22.)

The second window contains figures symbolical of Faith and Hope.

The portraits of the first and second Earls of Lathom have been adap
to these figures as furnishing typical examples of the virtues they illustrat

Underneath the figure of Faith is a representation of Abraham setting
for an unknown land, the reference being to Heb. xi, 8 : " By faith Abrah
went out, not knowing whither he went."

Beneath the figure of Hope is a panel depicting the stoning of St. Steph
in allusion to the steadfast hope which he manifested at the time of his mar
dom (Acts vii, 59).

In the lower part of the tracery are two angels bearing symbols of Faith
Hope. Above these is a representation of St. Michael in the act of slaying
Dragon, symbolical of the triumph of good over evil.

EAST WINDOW. (No. 23.)

The third window refers to the building of the second Temple and embo
figures of Zerubbabel and Joshua the high priest.

The left-hand panel below the figures shows Haggai giving out the mess
of the Lord to the people, and the right-hand panel shows Zerubbabel build
the House of the Lord as recorded in Haggai i, 13–14.

In the tracery are numerous masonic symbols and angels of Praise
Prayer.

SOUTH WINDOW. (No. 24.)

In this window are figures illustrating Charity and Justice, but as the win
is over the doorway there are no panels beneath the figures. In the tracery
symbols of Purity and Praise, as well as representations of two acts of me
leading the blind and visiting the prisoner.

The inscription reads : " In memory of the Freemasons of their Provi
who for love of their fellows and in the cause of Freedom gave their lives in
Great War."

The Chapter House Staircase Window (No. 25)

This is known as the "Woodward Memorial Window," and commemorates generations of Liverpool corn merchants. It is intended to illustrate, by s taken from the Bible, the "story of the corn." The pictures have no ected relation one with another as regards teaching, but, limited by the lights, they illustrate the idea underlying the subject.

1. "A sower went forth to sow" (St. Matt. xiii, 5). The seed falling by the ide; among thorns and thistles; and on good ground. A man is seen ng two oxen, in the background; a village or town in the distance.

2. The harvesting in the fields of Boaz, with Ruth gleaning (Ruth, chap. ii). ng men and maidens cutting the corn; Boaz in the background talking to ervant set over the reapers.

3. The threshing floor of Ornan the Jebusite (I. Chron. xxi, 20). Ornan his four sons threshing and turning the wheat.

4. The corn market at Jerusalem. "Give, and it shall be given unto you." Luke vi, 38).

The four pictures are framed in pierced and interlaced canopy work on a ry ground, with an ornamental border round each light. In the trefoil ry lights, are shown emblems relating to the subject, such as the scythe, e, sheaf, measure, winnowing fan, etc.

Inscription: "To the Glory of God and in memory of four generations of Woodward family, who have derived benefit from the commerce of Liverpool ng the past 112 years, 1803–1915, this window is erected by Harvey Cecil dward, J.P., Lancs. A.D. 1916.

The Lady Chapel Windows

The idea which underlies the subject-scheme of all the windows nat they shall serve as a chronicle of the deeds of good women. ough all, except the central window of the apse, run the words of Magnificat proclaiming the dignity conferred on the Handmaiden he Lord. Reminiscent as the Virgin's hymn is of the song of nah, it is a fitting theme for the whole series, and connects the order with the new. The apse windows contain Eve, the Blessed in with the Child Christ, and Saintly Women of the Old and the Testaments. The windows in the left wall contain female Saints nected with national and local history and tradition, and the dows in the opposite wall contain the female Saints of the Prayer-k Calendar.

The sills of the windows are 23 feet above the floor level. The ensions of the main lights of the windows are 24 feet high by 2 feet nches wide.

No. 27 WINDOW.

St. Frideswide and St. Osburga.

St. Frideswide holds a book, and is in the act of surrendering her crown. e is patroness of Oxford there is a view of Christ Church Cathedral. The scroll is inscribed, "Oxford, A.D. 750." Amongst the branches an tect is shown holding plans of a cathedral.

St. Osburga is crowned, and holds an illuminated missal. She was the er of King Alfred, and is said to have given to him, as a child, a precious l as a reward for learning to read. Above is a view of the hill of St. Catharine

and of Winchester Cathedral. Below, amongst the branches, a bishop is re sented receiving plans from the architect. The scroll is inscribed, " V Saxons, A.D. 849."

In the head of this window are the first words of the Magnificat: " soul doth magnify," which is continued through the other windows.

No. 28 WINDOW.

St. Bega and St. Werburga.

St. Bega is clad in a hooded cloak, and carries a travelling staff. On left arm is a bracelet engraved with a cross. She founded the religious h of St. Bees. Above is a view of St. Bees Head.

St. Werburga carries a crozier and a model of Chester Cathedral. body was moved from Hanbury to Chester for fear of the Danes. Above is a v of Chester Castle. Under St. Bega, amongst the branches spreading from central tree, are masons hoisting blocks of stone. Under St. Werburga s carvers are represented at work.

No. 29 WINDOW.

St. Helena and St. Hilda.

St. Helena is crowned, and grasps the cross. Above is a view of Colche Castle. Below the scroll is inscribed, " Colchester, Calvary, A.D. 328." In base is the name, Hornby, with a sprig of hornbeam.

St. Hilda is crowned, and carries a pastoral staff and a book with the t " The Creation, Cædmon." Above is a view of Whitby Abbey, of which she founder and abbess. The scroll is inscribed, " Whitby, Hartlepool, A.D. 6 Below are the arms of the Hornby family.

No. 30 WINDOW.

St. Bride of Ireland and St. Non of Wales.

St. Bride or St. Bridget is represented with one hand resting on a s the other holding a small cross. Above her head rises a flame. Her cell erected under an oak, and originated the name Kildare. Above the figure i oak tree. The scroll below is inscribed, " Kildare, Ireland, A.D. 523." the lowest panel is the name " Brancker. '

St. Non was mother of St. David, Patron Saint of Wales. Above figure is a view of St. David's Cathedral. The scroll below is inscribed, ' David's, A.D. 540." In the lowest panel are the arms of the Brancker fa

No. 31 WINDOW.

Queen Bertha of England, Queen Margaret of Scotland.

These figures have curtain backgrounds with names and crowned init

Queen Bertha, the protector of Augustine and his fellow missionarie crowned with English roses, and carries a model of St. Martin's Church, Ca bury, which she restored. Above her is the foliage of an English oak a view of Canterbury Cathedral. Beneath, amongst the branches sprea from the central tree, are English birds and a scroll inscribed, " Thanet, Ca bury, A.D. 597." Queen Margaret, who aided in the reformation of the Sc Church, is crowned and holds a book in her right hand, and a black oak in her left. Above is the foliage of a Scotch fir, and a view of Dunfer Abbey. The scroll beneath is inscribed " Dunfermline, Durham, A.D. 1 The birds are represented in full song, as Queen Margaret is credited with ha introduced music into the Scotch service. In the lowest panel are the arm the Brown family.

LEFT-HAND WINDOW OF APSE. (No. 32.)

The left-hand window of the apse commemorates famous women o Old Testament. The figures are Hannah, Ruth, and Sarah. There is a cu background to each, supported by angels. The name is written across th

curtain, and the folds are powdered with initial letters and with emblems. granates, the emblems of hope and fruitfulness, powder the curtains behind and Hannah ; whilst ears of corn and clusters of stars are behind Ruth. e the figure of Hannah is a view of the House of the Lord in Shiloh ; above a landscape of the hill country ; and above Sarah an Egyptian temple. the figures, and running through the three lights, is the scene of the nciation. Twined among the branches which spread from the central re scrolls bearing the names, " Hagar, Rebekah, Rachel, Miriam, Rahab, ah, Jochebed, Naomi, Esther, and Huldah." In the tracery is Eve ed.

n the base of the right-hand light are the arms of the Gilmour family.

CENTRAL WINDOW OF APSE. (No. 33.)

he three lights of the central window contain the Adoration of the Magi. e centre the Virgin Mother holds the Child Christ on her knee, and bends ead in adoration. The Child Christ extends his arms in welcome to all. th the Christ two angels support a scroll, with the words, " God with The Magi, by their actions and offerings, suggest the dedication to Christ's e of human wisdom, physical power, life, and kingly power. From the of the central light rises a tree, which spreads its branches through all the ws of the Chapel, symbolising the root from which the Church springs, aseless life, its ceaseless growth, and its boundless hospitality, the latter y being suggested by a great variety of birds and animals, sheltering g the leaves. Entwined among the branches are scrolls inscribed with s : in the left-hand light, " Martha, Mary Magdalene, Joanna : " in the " Susanna, Mary Mother of James, Salome." The tracery shows Eve in tion. In the lowest panels on the left and right are the arms of the bishop of York and of the Bishop of Liverpool.

RIGHT-HAND WINDOW OF APSE. (No. 34.)

he figures are St. Elizabeth, mother of St. John the Baptist, Anna the netess, and Mary of Bethany. The curtain backgrounds bear the names he powdered initials. In each light is a view of the Holy Land. Below gures and running through the three lights is the scene of the Presentation. Virgin is seated on the top of the flight of steps leading to the Temple. s bear the names " Phebe, Priscilla, Julia, Tryphena, Tryphosa, Damaris, as, Lydia, and Persis." The light in the tracery shews Eve as the mother nkind. In the base of the left-hand light the arms of the Gilmour family epeated.

No. 35 WINDOW.

St. Anne (Mother of the Virgin Mary) and St. Mary Magdalene.

St. Anne holds a closed book. Above is a laurel tree bearing a nest of ing sparrows, in commemoration of the legend, that before a child was ed in answer to her prayer, St. Anne complained that she was of less nt than the small but fruitful sparrow. The scroll is inscribed, " Con- inople," to which place the body of St. Anne was believed to have been ved by the Empress Helena from Jerusalem.

n the base of the window are the arms of the Ashton family.

St. Mary Magdalene holds a vase of precious ointment. Above is a view e garden of the Holy Sepulchre. The scroll is inscribed, " Magdala, A.D. this being the traditional date of her death.

n the base of the window is the name " Ashton."

No. 36 WINDOW.

St. Perpetua and St. Cecilia.

St. Perpetua suffered martyrdom at Carthage. She was gored by a cow in the arena, and then beheaded in the spoliarium. Beneath are th children, one her own child, the others children of a servant who had suffe martyrdom, whom she adopted. Above is a view of Carthage. The scrol inscribed " Carthage, A.D. 202." In the base of the light are the arms of Hollinshead-Blundell family.

St. Cecilia is represented playing on an organ, and wreathed with r from Paradise. Above is a view of the Tarpeian Rock. The scroll is inscrib " Rome, A.D. 230." The tree branches support singing birds. In the bas the name " Blundell," supported by a Bluecoat boy and girl, which charity Liverpool this family founded.

No. 37 WINDOW.

St. Agatha and St. Prisca.

St. Agatha suffered martyrdom at Catanea in Sicily. She was tortu on the rack and mutilated. She is habited in a cloak, carries a book in right hand, and raises her left arm to protect herself from blows. Above view of Taormina and Mount Etna. The scroll is inscribed, " Catanea, A 255."

St. Prisca was thrown to the lions in the arena, but on their refusing destroy her, she was beheaded in prison. Above is a view of the Arch of Ti In the branches below is an eagle, by which her body was said to have b guarded from mutilation. The scroll is inscribed, " Rome, A.D. 271."

No. 38 WINDOW.

St. Catherine and St. Lucy.

St. Catherine, daughter of Costis, King of Egypt, was famed for her learni She discomfited the heathen philosophers. She is represented as a crow princess holding a book and a palm and trampling upon the spiked wheel which she was bound. She was afterwards beheaded at Alexandria, and body was translated to the monastery on Mount Sinai. Above is a view Mount Sinai. The scroll is inscribed, " Alexandria, A.D. 307."

St. Lucy holds a lamp. She was exposed to infamy, tortured by fire, died in prison at Syracuse. There is a view of Syracuse, and the scrol inscribed, " Syracuse, A.D. 305."

No. 39 WINDOW.

St. Agnes and St. Faith.

St. Agnes is represented wreathed and holding a sword. She is accompan by a lamb. She was exposed to infamy, but protected. After execution sh said to have appeared in a dream to comfort her parents with a lamb by side. Above is a view of Rome. The scroll is inscribed, " Rome, A.D. 3

St. Faith of Agen is crowned with a castellated crown, and stands, strip to the waist, leaning on a brazen bed. Having refused to sacrifice to Diana, was beaten with rods, tortured by fire on a brazen bed, and beheaded. Ab is a view of Agen in Aquitaine. The scroll is inscribed, " Agen, A.D. 2

No. 40 WINDOW.

St. Margaret of Antioch and St. Etheldreda.

St. Margaret of Antioch stands crowned, and pierces a dragon at her with a spear bearing a cross. Having refused marriage, she was imprisone a dungeon. Above is a view of Antioch. The scroll is inscribed, " Anti A.D. 278."

St. Etheldreda (Awdrey), of East Anglia, was the daughter of King Anna niece of St. Hilda. She is represented crowned, and carrying a crozier model of Ely Cathedral. With the aid of St. Wilfrid she founded a religious at Ely, and the Cathedral contains her shrine. Above the figure of the is a view of Ely. The scroll is inscribed, " Ely, A.D. 670."
The donors are the nephews and nieces of the late Rev. S. A. Thompson-s.

ATRIUM WINDOW. (No. 41.)

JULIANA OF NORWICH AND ALL WHO HAVE SOUGHT THE INNER LIGHT.

Juliana of Norwich was born about 1342. In 1393 she was known to be as a recluse at Conisford, near Norwich ; and an old MS. states that she was in life" in 1442. Much of her inner life of prayer and devotion is manifested book which has come down to us, entitled " Revelations of Divine Love," IS of which is in the British Museum.
Very little is known of her outer life. She was 30 years old when, in May, the revelation came to her which she afterwards recorded in narrative The style of the book is very simple, but by no means lacking in literary and her unaffected humility is not more pronounced than her simple desire ow the truth. She was essentially one of the happy saints, and her writings ull of love to God and Man, while from the morbid emotionalism which ures the impressions of many mystics she is entirely free.

SUSANNA WESLEY AND ALL DEVOTED MOTHERS.

Susanna was the 25th and youngest child of Dr. Samuel Annesley, and was in 1669. In 1689 she was married to Samuel Wesley, and in the parish worth in Lincolnshire, of which he was incumbent, she devoted herself, great privations, to the education of her rapidly increasing family. Among ineteen children were numbered John and Charles Wesley, the founder and ' sweet singer " of Methodism. How much these eminent men owed to mother's training and pious influence will never be known ; but her letters that her thoughts were ever with them, and her wise counsel always at service. In the rules which she formulated for the early training and uction of her children a wise and generous nature, together with a deeply ous and conscientious character, found earnest expression. In 1742 her rs gradually failed, and she passed away on July 23rd, aged 73, the burial ce of the Church of England being read by her son John, as her body was on August 1st, in the historic resting-place in Bunhill Fields, London.

ELIZABETH FRY AND ALL PITIFUL WOMEN.

Elizabeth Gurney was born at Norwich in 1780. Her father, John Gurney, a wealthy merchant and banker. In her eighteenth year she was induced ecome an earnest, though never a fanatical " Friend " ; and in 1800 became the wife of Joseph Fry, a London merchant. She commenced her work in 1817, on the establishment of the " Association for the improve- of the Female Prisoners in Newgate," the aim of which was the establish- of what we now regard as the first principles of prison discipline, such as ntire separation of the sexes, classification of criminals, female supervision he women, and adequate provision for their religious and secular instruction, ell as for their useful employment. Her visitation of the prisons of the ed Kingdom led to many important improvements ; and she had also the faction of knowing that her reports on continental prisons resulted in tical effect being given to her suggestions in almost every quarter of Europe. died in 1845.

Josephine Butler and all brave champions of purity

Josephine Grey was born at Milfield Hill, on the Cheviot Hills, in 18
She was the daughter of John Grey, a well-known agriculturist and politi
reformer, and married, in 1852, Dr. George Butler, of Exeter College, Oxfo
afterwards Principal of Liverpool College, and Canon of Winchester. She t
an active part in movements for the higher education of women ; for the Marr
Women's Property Bill ; and later, for the removal from the statute book o
law for the regulation of immorality ; and in favour of moral reform in the arr
All these movements have met with considerable, and some with compl
success. She was the author of numerous books and pamphlets on soc
subjects, several of which have been translated into various continen
languages. Her death took place in 1906.

Charlotte Stanley, Countess of Derby, and all stedfast women.

Charlotte de la Tremoille was born in Poitou in 1601, and in her veins
the noblest blood of France and of Nassau. Her father, the Duke de Thoua
was a Huguenot by birth, and a born soldier ; and her mother was the daugh
of William the Silent, Prince of Orange. In July, 1626, she was married at
Hague to James Stanley, Lord Strange, eldest son of the Earl of Derby a
Elizabeth de Vere, daughter of the Earl of Oxford ; and soon after she and
husband were established at Lathom House, near Ormskirk, a stronghold wh
had been in the possession of the Earls of Derby and their forbears from Sax
times. Her brave and spirited defence of Lathom House against the Parl
mentarian forces, in 1644, undertaken during her husband's temporary abse
in the Isle of Man, is one of the romances of history. She absolutely refus
Sir Thomas Fairfax's offer of safe conduct on condition of surrender, and decla
herself " ready to receive their utmost violence, trusting in God both for prot
tion and deliverance." The siege lasted for four months, when it was rai
by Prince Rupert. Her death took place at Knowsley in 1664.

Queen Victoria and all noble Queens.

Alexandrina VICTORIA, Queen of Great Britain and Ireland and Empr
of India, was born May 24th, 1819, the only child of Edward, Duke of Ke
fourth son of George III., and of the Princess Victoria Mary Louisa of Sa
Coburg. She became Queen on the death of William IV., June 20th, 18
The firm attachment and deeply-rooted loyalty of her people was evidenced
the public demonstrations at her Jubilee in 1887, and her Diamond Jubilee
1897 ; but never so fully realised as when the news of her death on Janu
22nd, 1901, brought home to the people of a sorrowing Empire the sense
their loss.

Angela Burdett-Coutts and all almoners of the King of Heaven

Angela Georgina Burdett was born in 1814. She was the daughter of
Francis Burdett, and succeeded to the great wealth of her grandfather,
Thomas Coutts, in 1837. She spent a great part of her wealth in charita
works, building and endowing churches at home, and handsomely endow
the three colonial bishoprics of Adelaide, Cape Town, and British Columb
She took the warmest interest in the welfare of the poor of London, help
them in numerous ways at home and also assisting them to emigrate. Amc
her many good works may be mentioned the formation of the Shoeblack Briga
help for distressed weavers, the building of drinking fountains, the opening
recreation grounds, and the erection of model lodging-houses. She was rai
to the peerage by Queen Victoria in 1871 ; and married, in 1881, Mr. Willi
Lehmann Ashmead-Bartlett. She died December 30th, 1906.

Catherine Gladstone and all loyal-hearted wives.

Catherine Glynne, born in 1812, was the daughter of Sir Stephen Glynne, eighth baronet. Her marriage to William Ewart Gladstone took place awarden on July 25th, 1839, and in few human unions have the good hopes ond wishes of a bridal day been more happily fulfilled. Sixty years after, Gladstone said, " it would not be possible to unfold in words the value of the which the bounty of Providence has conferred upon me through her." the blessing remained radiant and unclouded to the distant end. She shared e sorrows and the joys of his life, received his confidence and every aspira- shared his triumphs with him and cheered him under his defeats, and by ender vigilance sustained and prolonged his years. On May 28th, 1898, emains were interred in Westminster Abbey; and two years later the was opened to receive the faithful and devoted companion of his life.

Christina Rossetti and all sweet singers.

Christina Georgina Rossetti was born in 1830, and was the youngest member family of rare distinction. Her father was Gabriele Rossetti, an Italian otic poet of repute, who died in London in 1854. He married Frances ori, sister of Byron's travelling physician, and had four children; Maria cesca, educationist; Dante Gabriel, poet and painter; William Michael, and man of letters; and Christina, the poetess. She gave early proof of ited talent intensified to genius. While still a child she wrote verses rkable not only for sweetness and purity of feeling, but also for genuine ng impulse and a keen sense of fitness in the means of expression.

In all her works, both prose and poetry, the hand of a finished artist must cognised, but it is not too much to say that her permanent reputation rests er poems, which take high rank in the literature of the day, including as do religious and devotional writings of the highest class. She died in 1894.

Elizabeth Barrett Browning and all who have seen the infinite in things.

Elizabeth Barrett Browning was born in 1809, the daughter of Mr. Moulton, wards Moulton-Barrett, a wealthy Jamaica planter. She soon developed ordinary powers of reading and composition, beginning to write poetry n, and publishing her first volume in her 19th year. Greek poetry and sophy were her special delight. Owing to weakness of the lungs in 1837 vas ordered to reside at Torquay, where, after partial recovery, her health again shattered by the tragic death of her favourite brother; and for six she lived in retirement, an invalid, yet always at work. In 1845 she e the acquaintance of Robert Browning, and what followed she has herself us in the inimitable " Sonnets from the Portuguese." They were married 846, and settled at Florence, where she continued her literary work, and shed three editions of her collected poems. She died in 1861, and her last ns were published by her sorrowing husband in 1862.

dy Margaret Beaufort and all patronesses of sacred learning.

Lady Margaret Beaufort, the last representative of the house of Somerset, me, by her marriage with Edmund Tudor, the mother of Henry, Earl of mond, afterwards Henry VII.; while her connection with the Derby family nated by her marriage, as his second wife, with Thomas, the grandson of ohn Stanley. He had been summoned to Parliament in 1456 as Lord ey, and was created Earl of Derby in 1485. From his eldest son, Thomas, to him by his first wife, descended the Earls of Derby.

Lady Margaret Beaufort was learned, pious, and charitable. To her ficence Christ's College and St. John's College, Cambridge, owe their ence, and she is commemorated as having been the foundress of the pro- rships in Divinity which bear her name at the universities both of Oxford Cambridge.

Anne Clough and all true teachers.

Anne Jemima Clough, sister of Arthur Hugh Clough, the poet, was bor Rodney Street, Liverpool, in 1820. Her keen interest in education was sh early in life. Her efforts for the higher education of women eventually fruit in what proved to be her life work, and in 1871 she was invited by Cambridge Higher Local Committee to take charge of a " Hall " with five students. Out of this germ was evolved Newnham College ; and for all it will remain the most fitting and the noblest memorial to the revered wo who was for so many years the energetic, wise, and tactful Mother to the stud who flocked within its walls.

As Principal of the College she governed not so much by system as by and example. Generations of Newnham students were stirred by her to worthier and happier lives. She died at Cambridge in 1892.

STAIRCASE WINDOW. (No. 42.)

Margaret Godolphin and all who have kept themselves unspott in a corrupt world.

Margaret Blagge, whose brief life has been immortalized by Evelyn diarist, was maid of honour at the Court of Charles II. She entered, at tw years of age, the household of the Duchess of York. In a post which the vailing customs of the Court rendered painfully difficult, as well as in tha maid of honour to Queen Catherine of Braganza, she conducted herself rare modesty and decorum. Pious and devoutly minded, a woman of pra cheerful, kindly, discreet and wise, she added to the simplicity, gentleness, fervour of youth those colder virtues which are more often the fruit of age experience. Evelyn testifies to her unresting benevolence, her diligenc visiting the poor, and her self-denying charity. The permission to retire Court was to her a release from an oppressive thraldom, for which she thanks to God. After some years she married, in 1675, Sidney, afterw Earl of Godolphin, known later as Queen Anne's famous minister, and him the last three years of her life were happily spent.

Mother Cecile and all women loving and large-hearted in coun

Born at Uxbridge in 1862, Cecile Isherwood, at the age of seventeen, c under the influence of the late Bishop of St. Andrew's and Primus of the Sco Church. Her confirmation was the turning point of her life ; and when Bis Webb in 1883 asked for volunteers for South Africa, she offered herself, went out as a deaconess to Grahamstown. Here she founded the Commu of the Resurrection, out of which sprang those spiritual and educational i tutions which have made her name a household word throughout the col In less than two years she had started an Orphanage and an Industrial Sc She won the confidence of all the many Christian denominations in South Af and had under her charge girls of all kinds, Dutch and British and na Anglicans, Dutch Reformed, and Nonconformists of every type. In 1894 she founded the Grahamstown Training College for Women Teachers ; and proved so successful that in 1903, at the request of the Superintendent-Ge for Education, a department was opened for training in Secondary Teac Everything she undertook was permeated with her extraordinary persona After 23 years of unwearied work she was overtaken by incurable disease passed away on February 20th, 1905.

Louisa Stewart and all the noble army of martyrs.

Louisa Smyly, born in 1852, had the true missionary spirit, and her mar with the Rev. Robert Warren Stewart brought her into the midst of a work. For some years he was Principal of the Divinity School at Fuh C and both took their part in training native evangelists. In 1877 the College wrecked by a mob, and Mrs. Stewart barely escaped. After further undau

here, a move was made to Ku-Cheng, Mr. Stewart undertaking work in ion with the C.M.S. in the province of Fuh-Kien. In the spring of 1895, between China and Japan had aroused a strong feeling against every- oreign, and on August 1st a savage attack was made by an anti-foreign nows as " Vegetarians " on the Mission Station at Hwa-Sang, in which l Mrs. Stewart were among the victims who suffered martyrdom by e and burning, being afterwards buried at Fuh-Chow on August 6th.

Alice Marval and all who have laid down their lives for their sisters.

ce Marietta Marval was born in 1865. Taking up, rather late in life, the f medicine, she qualified at the age of 36, and, after due preparation, herself for work in the mission field. St. Catherine's Hospital at Cawn- is established in connection with the S.P.G. in 1899. It was officered by women, and was intended for the use of native women shut out by from ordinary medical attendance. To this hospital Alice Marval was junior doctor; and when the plague settled down on Cawnpore, she l without cessation. During the last month of her life she paid 246 o patients in the city. Weakened by the strain, she contracted the and passed away on January 5th, 1904.

Anna Hinderer and all missionary pioneers.

na Martin was born at Hempnall in Norfolk in 1827, and brought up at oft. She long dreamt of a missionary life; and when David Hinderer, he band of German evangelists who had been ordained by the Archbishop erbury for missionary work in connection with the Church of England, d that she should join him at Abeokuta, she recognised her vocation, and re married on October 14th, 1852. Six weeks later they were bound for st Coast of Africa. Her dauntless spirit was undismayed by illness, hard- or danger; she had the knack of winning hearts, especially those of , and the name of " Iya " (mother) clung to her throughout her ary life. The work was pioneer work; her husband was the first white to visit Ibadan, in the Yoruba district; but prejudice and persecution avely endured, and wonderful blessing resulted. Unhappily, repeated of fever wore out her strength, and after 17 years' devoted work in Iya of Ibadan passed away at Lowestoft, aged 43.

Grace Darling and all courageous maidens.

ace Horsley Darling was born in 1815. She was the daughter of the one light-house keeper, on the Farne Islands, near Bamborough Castle. ember, 1838, the steamer " Forfarshire " having gone on the rocks in a gale and parted amidships, she with difficulty induced her father to put h her in a small open boat, and succeeded in rescuing nine of the crew. ve were drowned. A public subscription was opened for her; she was ed to the Queen, and her little boat is still preserved as a memorial of d. She died in 1842.

Kitty Wilkinson and all poor helpers of the poor.

herine Seaward, afterwards known as Kitty Wilkinson and " Catherine pool," was born at Londonderry in 1786. She settled in Liverpool with band, Thomas Wilkinson, and their humble dwelling was a centre of orks and kindly ministrations. In 1832 the cholera broke out in ol, and Kitty Wilkinson was foremost among the devoted workers,

nursing the sick, and, more than all, washing the bedding and clothing in h own home. Her labours led eventually to the foundation of Public Baths a Wash-houses, and the present efficient system is due to her initiative. T first buildings were opened in 1846, and she and her husband were the fi superintendents. The silver tea-service presented in recognition of her wo bore the inscription, "The Queen, the Queen-Dowager, and the Ladies Liverpool to Catherine Wilkinson, 1846." Her epitaph reads thus "CATHERINE WILKINSON, died 11 November, 1860, aged 74. Born Londonderry, 24 October, 1786. Indefatigable and self-sacrificing, she w the widow's friend, the support of the orphan, the fearless and unwearied nu of the sick, the originator of baths and wash-houses for the poor."

Agnes Jones and all devoted nurses.

Agnes Elizabeth Jones was born at Cambridge in 1832. In 1860 her des was granted for work at Kaiserworth, a deaconess institution in Germa founded by Pastor Fliedner, and the training school of Florence Nightingal and this was followed by a course of training as one of the "Nightingale Nurse at St. Thomas' Hospital, London.

In 1864 William Rathbone, who was conducting important reforms at t Liverpool Workhouse Hospital, offered her the post of Lady Superintendent the proposed new staff of trained nurses. Here, in less than three years, s had reduced one of the most disorderly hospital populations in the world something like Christian discipline, and had converted a vestry to the co viction of the economy as well as the humanity of nursing pauper sick by train nurses. After four years of devoted labour, she succumbed to an attack typhus, and passed to her rest, beloved and lamented by all who knew her, February 19th, 1868.

Mary Rogers, stewardess of the "stella," and all faithful servant

Mary Rogers was stewardess on board the London and South-West Railway Company's passenger steamer "Stella," engaged in the Southampt and Channel Islands Service. During a dense fog in the afternoon of Ma 30th, 1899, the "Stella" ran on the Casquet Rocks, off the Coast of Aldern and foundered in 12 or 15 minutes. The death-roll was a heavy one. M Rogers, with much presence of mind, collected the ladies from their cab on one side of the vessel, provided them with life-belts, and assisted them to boats. A true heroine, she placed the last life-belt (her own) around a la passenger, sacrificing her own life at the call of duty, and remaining to per as the steamer sank.

WEST GALLERY WINDOW. (No. 43.)

The design is taken from the Collect for the Festival of the Annunciati and shows in the left-hand light the Angel Gabriel bringing the message of G to the Virgin. On his dress are symbols and scenes from the life of Christ. the centre light is the Holy Spirit, and Cherubim suggesting the sevenfold gi In the right-hand light is the Blessed Virgin, standing by a well in her gard as the old legend relates, "drawing water at eventide." On the well are b reliefs of the Fall and the Expulsion. Amongst the symbolical flowers roses, lilies, and columbines. Nazareth is shown in the background; and ab are written the fruits of the Spirit (Gal. v. 22). In various parts of tracery we find the Olive Leaf, the Sun, the Rose, the Pomegranate, Angels bearing the Cross and the banner of the Resurrection. The wind commemorates Canon A. Stewart's work as Rector of Liverpool for 34 ye

C.

The Sculpture

Exterior

The six side windows in the Choir are each of them decorated ternally with three stone figures ; one on each jamb and one on the ullion in the centre. The central figure in every case represents angel. Those on the sides are statues of the Apostles, and are ocated as follows :—

South side, facing St. James's Road, and beginning with the ndow nearest the Transept—1st window, St. Philip and St. Bar- olomew ; 2nd, St. John (*Plate* 17) and St. James ; 3rd, St. Peter d St. Andrew.

North side, facing the Cemetery—1st window (nearest the Tran- pt), St. James and St. Matthias ; 2nd, St. Simon and St. Jude ; d, St. Thomas and St. Matthew.

The central pier of the Great East Window, which is 5 feet in dth, is decorated with figures under canopies. They are four in mber and are the same as the figures at the head of the four main hts in the window itself namely, an Apostle, a Prophet, a Martyr d a Representative of the Holy Church.

At the top is St. Peter with the key.

Next, Isaiah, with the scroll of his prophecies.

Then, St. Stephen, with the Holy Scriptures, and the stones of his martyrdom.

At the bottom is King Alfred, with crown, orb, and sceptre.

The two great Transept windows also carry stone figures on their ıtral mullions ; that on the South being St. Paul, with a sword ; d on the North (War Memorial Chapel) window, St. Aidan, with ch and staff.

The detached figures on the Lady Chapel Porch all represent ldren mentioned in the Bible. On the central pillar is Samuel, h a lamp to indicate his duties in the Temple, and Timothy with croll of the Holy Scripture. On either side are David, with a sling, d the Lad with the Loaves and Fishes. On the west wall of the rch is a figure of the boy King Josiah.

Projecting from the buttresses of the Vestries beneath the East ıdow are carvings representing the prows of ships of different iods ; an appropriate reference to the importance of the shipping l commerce of a great seaport.

Outside the Chapter House, beneath the balustrading, are 14 ne shields, each bearing a Masonic emblem with its appropriate ament. Beginning with the shield nearest the bridge, as one es the East end of the Cathedral, these are: No. 1, Chisel and great ntain plant ; No. 2, gavel and thistle ; No. 3, incense vase and donna lily ; No. 4, anchor and acacia plant ; No. 5, purse and rose ;

No. 6, skerrit and pomegranate ; No. 7, plumb and honesty plant No. 8, book and sunflowers, rose and blackthorn ; No. 9, ashlar, par unworked, and bay tree and arum lily ; No. 10, hour glass and sickle and acacia plant ; No. 11, poinard and rope, and monkshood an deadly nightshade ; No. 12, three lighted candles and shamrock No. 13, star and circle, and blackthorn ; No. 14, level and square, an tiger lily.

The four stone figures on the centre mullions of the Chapte House windows represent (beginning with the one facing eastwards) (1) King Solomon ; (2) Hiram, the Temple Architect ; (3) Hiram King of Tyre, and (4) (nearest the Choir) the High Priest wh officiated at the Temple dedication.

Repeated on the exterior of the Choir in several places will b found the letter C carved in stone, and reminding us of the dedicatio of the building, which is " The Cathedral Church of Christ."

Interior

Inside the Choir, the two windows facing each other nearest th Transepts are situated behind the Organ. They are therefore plain glass and carry no special ornamentation. The other four a filled with stained glass, which has already been described, and on eac there are two stone figures, one on each jamb, arranged thus :—

On the Sapphire window—Simeon (left) (*Plate* 17) and Ann (right).

On the Emerald window—Nicodemus (left) and Jacob (right).

On the Gold window—Aaron (left) and Elijah (right).

On the Ruby window—St. James (left) and Cleopas (right).

The stone carving beneath these windows carries appropriate emblen in each case. Thus under the Sapphire window will be found emblen of the Creation ; under the Emerald window, emblems of Baptism under the Gold window, emblems of the Passion ; and under th Ruby window, emblems of the Resurrection.

The South Transept main window carries on its central mullio a stone figure of St. Gabriel, with a lily, and the North Transep window (War Memorial Chapel) shows St. Michael carved in ston with a sword.

On each side of the Memorial Chapel, beneath the window, a nine shields of stone bearing the arms of different units and corp Reading from left to right, the following are the names :—

On the West side : The Lancashire Fusiliers, The King (Liverpool) Regiment, The King's Own (Royal Lancaster) Regimen The Royal Engineers, The Royal Artillery, The Royal Nav Volunteer Reserve, The Royal Naval Reserve, The Royal Marine The Royal Navy.

On the East side : The Cheshire Regiment, The Prince Wales' Volunteers (The South Lancashire Regiment), The Loy (North Lancashire) Regiment, The Royal Army Service Corp The 55th Division, The 30th Division, The Royal Army Medic Corps, The Royal Air Force, The Mercantile Marine.

On the East wall, below the shields and above the grille behind ch is preserved the record of the names of donors of the Chapel, be seen the inscription : " To the Glory of God and in memory he Men of Liverpool and District who laid down their lives in the at War, 1914–1918, this Chapel is dedicated."

At the entrance to the Chapter House, on either side of the rway, are also two smaller figures representing Prudence (left) Fortitude (right). Inside the Chapter House, carved on the ls between the windows, are the Coats of arms of the Earl of hom and of the Freemasons, and those of the City of Liverpool the County of Lancaster, in order from left to right.

The Choir Reredos

The central feature of the Reredos is the big panel representing Crucifixion, while below this and above the Holy Table is another ge panel depicting the Last Supper. In smaller panels on either e of the Crucifixion are, on the right, The Angel in Gethsemane, below it, Bearing the Cross ; and on the left, the Transfiguration, below it the Descent from the Cross. At the extreme left is a panel resenting the Nativity, and on the extreme right one showing the surrection. In the niches on each side are single figures depicting, he top, Abraham (left) and David (right), as human ancestors of Lord ; below these are Isaiah (left) and Jeremiah (right) ; and ow these again Melchizedek (left) and Aaron (right).

C. H.

Chapter IX.

Specification of the Organ

THE instrument consists of 5 manuals, CC to C, 61 notes, and a "Willis" pedal board, CCC to G, 32 notes. There will be 168 speaking stops, and 48 couplers, etc., together with 6 spares, making a total of 222 drawstop knobs.

PEDAL ORGAN.

35 Stops (partially enclosed).

			Ft.	Wind press inch.
1	Resultant bass (20 from No. 2)	w	64	10
2	Double open bass (20 from 6)	w	32	10
3	Double open diap. (20 from 9)	m	32	10
4	Contra violone (from 59 gt.)	m	32	6
5	Double quint (20 from 15) stp.	w	21⅓	6
6	Open bass, No. 1	w	16	10
7	Open bass, No. 2	w	16	6
8	Tibia (from 61 gt.)	w	16	5
9	Open diapason	m	16	6
10	Contra basso	m	16	10
11	*Geigen	m	16	6
12	*Violon	m	16	6
13	Dolce	m	16	6
14	Bourdon stp.	w	16	6
15	Quint stp.	w	10⅔	6
16	Octave (20 from 6)	w	8	10
17	Principal (20 from 9)	m	8	10
18	*Violoncello	m	8	6
19	Stopped flute (20 from 14) stp.	w	8	6
20	*Open flute	w	8	6
21	Twelfth (20 from 15) stp.	w	5⅓	6
22	Fifteenth (20 from 9 & 17)	m	4	10
23	*Flute triangulaire	w	4	6
24	Mixture, 17, 19, 22	m	3	rks. 6
25	Fourniture, 15, 19, 22, 26, 29	m	5	rks. 6
26	*Fagotto	m	16	6
27	*Octave bassoon	m	8	6
28	*Contra trombone	m	32	20
29	*Trombone	m	16	20
30	Ophicleide	m	16	20
31	Clarion	m	8	20
32	Contre bombarde Extension	m	32	30
33	Bombarde (68 pipes)	m	16	30
34	Bombarde (harmonic)	m	8	30
35	Bombarde (trebles)	m	4	30

Stops Nos. 11, 12, 18, 20, 23, 26, 27, 28, 29 (marked*) are enclosed in a separate swell box.

CHOIR ORGAN.

23 Stops (partially enclosed).

UNENCLOSED SECTION.

			Ft.	Wind press inch
36	Contra dulciana	m	16	4
37	Open diapason	m	8	4
38	Rohr flöte stp.	m	8	4
39	Dulciana	m	8	4
40	Flute ouverte	m	4	4
41	Dulcet	m	4	4
42	Dulcina	m	2	4

ENCLOSED SECTION.

43	Contra viola	m	16	4
44	Violin diapason	m	8	4
45	Viola	m	8	4
46	Claribel flute	w	8	4

ENCLOSED SECTION *Cont.*

			Ft.	Wind pressure in
47	Unda maris (FF)	w	8	
48	Octave viola	m	4	
49	Suabe flöte	w	4	
50	Lieblich piccolo stp.	m	2	
51	Dulciana mix. 10, 12, 17, 19, 22	m	5	rks.
52	Bass clarinet	m	16	
53	Baryton	m	16	
54	Corno-di-bassetto	m	8	
55	Cor anglais	m	8	
56	Vox humana	m	8	
57	Trumpet (harmonic)	m	8	
58	Clarion (harmonic)	m	4	

GREAT ORGAN.
29 Stops.

			Ft.	Wind press inch.
9	Contra violone	m	32	5
0	Double open diapason	m	16	10
1	Contra tibia	w	16	5
2	Bourdon stp.	w	16	5
3	Double quint. stp.	w	10⅔	5
4	Open diapason No. 1	m	8	10
5	Open diapason No. 2	m	8	10
6	Open diapason No. 3	m	8	5
7	Open diapason No. 4	m	8	5
8	Open diapason No. 5	m	8	5
9	Tibia	w	8	5
0	Doppel flöte	w	8	5
1	Stopped diapason stp.	w	8	5
2	Quint	m	5⅓	5
3	Octave No. 1	m	4	10
4	Octave No. 2	m	4	5
75	Principal	m	4	5
76	Flute harmonique	m	4	5
77	Flute couverte stp.	w	4	5
78	Tenth	m	3⅕	5
79	Twelfth	m	2⅔	5
80	Super octave	m	2	10
81	Fifteenth	m	2	5
82	Mixture 12, 17, 19, 21, 22	m	5 rks.	5
83	Fourniture 19, 22, 24, 26, 29	m	5 rks.	5
84	Double trumpet (harm. trebs)	m	16	15
85	Trompette harmonique	m	8	15
86	Trumpet (harmonic trebles)	m	8	15
87	Clarion (harmonic trebles)	m	4	15

SWELL ORGAN.
31 Stops.

			Ft.	Wind press inch.
8	Contra geigen	m	16	5
9	Contra salicional	m	16	5
0	Lieblich bordun, stp. w & m.		16	5
1	Open diapason No. 1	m	8	5
2	Open diapason No. 2	m	8	5
3	Geigen	m	8	5
4	Tibia	w	8	7
5	Flauto traverso (harmonic)	m	8	5
6	Wald flöte	w	8	5
7	Lieblich gedackt stp.	m	8	5
8	Echo viola	m	8	5
9	Salicional	m	8	5
0	Vox angelica (FF)	m	8	5
1	Octave	m	4	5
2	Octave geigen	m	4	5
3	Salicet	m	4	5
4	Lieblich flote stp.	m	4	5
105	Twelfth	m	2⅔	5
106	Fifteenth	m	2	5
107	Seventeenth	m	1⅗	5
108	Mixture 15, 19, 22, 26, 29	m	5 rks.	5
109	Contra hautboy	m	16	7
110	Hautboy	m	8	7
111	Krummhorn	m	8	7
112	Waldhorn	m	16	10
113	Cornopean (harmonic trebs.)	m	8	10
114	Clarion	m	4	10
115	Double trumpet (harm. trebs.)	m	16	15
116	Trompette harmonique	m	8	15
117	Trumpet harm.	m	8	15
118	Octave trump. trebs.	m	4	15

SOLO ORGAN.
22 Stops and 1 Coupler (partially enclosed).

			Ft.	Wind press inch.
	UNENCLOSED SECTION.			
9	Contra hohl flöte	w	16	7
0	Hohl flöte	w	8	7
1	Octave hohl flöte	w	4	7
	ENCLOSED SECTION.			
2	Contra viole (tin).	m	16	7
3	Viole-de-gamble (tin)	m	8	7
4	Viole d'orchestre (tin)	m	8	7
5	Violes celestes (tin) (FF)	m	8	7
6	Flute harmonique	m	8	7
7	Octave viole (tin)	m	4	7
8	Concert flute (harmonic)	m	4	7
9	Violette (tin)	m	2	7
0	Piccolo harmonique	m	2	7
	ENCLOSED SECTION *Cont.*			
131	Cornet de violes (tin) 10, 12, 15	m	3 rks.	7
132	Cor anglais	m	16	7
133	Clarinet (orchestral)	m	8	7
134	Oboe (orchestral)	m	8	7
135	Bassoon (orchestral)	m	8	7
136	French horn	m	8	7
137	Contra tromba	m	16	20
138	Tromba real (harmonic)	m	8	20
139	Tromba (harmonic)	m	8	20
140	Tromba clarion (harmonic)	m	4	20
141	Solo trombas on great	m		

BOMBARDE ORGAN.
5 Stops (unenclosed).

			Ft.	Wind press inch.
2	Grand chorus Sub-unison, unison, 5, 8, 12, 15, 19, 22, 26, 29,	m	10 rks.	6
143	Contra tuba (harmonic)	m	16	30
144	Tuba (harmonic)	m	8	30
145	Tuba clarion (harmonic)	m	4	30
146	Tuba magna	m	8	50

he stops of this department are played from the fifth keyboard, the action being controlled by draw stop knob "Bombarde on."

ECHO ORGAN.

N.B.—This organ has been prepared for only and is not yet built.
4 Pedal and 19 Manual Stops (enclosed).

				Ft	Wind press inch
	ECHO PEDAL.				
147	Salicional		m	16	3½
148	Echo bass	stp.	w	16	3½
149	Fugara		m	8	3½
150	Dulzian (reed)		m	16	7
	ECHO MANUAL.				
151	Quintaton	stp.	m	16	3½
152	Echo diapason		m	8	3½
153	Cor-de-nuit	stp.	m	8	3½
154	Carillon (gongs Tenor C)		m	8	—
155	Flauto amabile		w	8	3½
156	Muted viole		m	8	3½
157	Aeoline celeste (FF)		m	8	3½

				Ft.	Wind pres inch
158	Celestina		w	4	3
159	Fernflöte	stp.	m	4	3
160	Rohr nasat	stp.	m	2⅔	3
161	Flautina		m	2	3
162	Harmonic aetheria 10, 12, 15		m	3 rks.	3
163	Chalumeau		m	16	7
164	Trompette		m	8	7
165	Cor harmonique		m	8	7
166	Musette		m	8	3
167	Hautbois d' Amour		m	8	3
168	Voix humaine		m	8	3
169	Hautbois octaviante		m	4	3

The echo manual stops are played from the fifth keyboard, the action being controlled by drawstop knob "Echo on."

COUPLERS, Etc.

170 Choir to pedal.
171 Great to pedal.
172 Swell to pedal.
173 Solo to Pedal
174 Solo tenor solo to pedal.
175 Bombarde and echo to pedals.
176 Swell to choir.
177 Solo to choir.
178 Echo to choir.
179 Bombarde to choir.
180 Choir to great.
181 Swell to great.
182 Solo to great.
183 Bombarde to great.
184 Echo to great.
185 Solo to swell.
186 Echo to swell.
187 Echo to solo.
188 Choir octave.
189 Choir unison off.
190 Choir suboctave.
191 Swell octave.
192 Swell unison off.
193 Swell suboctave.
194 Solo octave.
195 Solo unison off.
196 Solo suboctave.
197 Echo octave.
198 Echo unison off.
199 Echo suboctave.
200 Great pistons to pedal pistons.
201 Pedal box on swell pedal.
202 Pedal box on solo pedal.
203 Pedal box on choir pedal.
204 Echo "on."
205 Bombarde "on."
206 Tremulant to choir.
207 Tremulant to swell (5in. wind).
208 Tremulant to swell (7in. wind) (wood-wi
209 Tremulant to solo.
210 Tremulant to echo.
211 Great adjustable piston lock.
212 Swell adjustable piston lock.
213 Choir adjustable piston lock.
214 Solo adjustable piston lock.
215 Echo adjustable piston lock.
216 Pedal adjustable piston lock (six spa
217 to 222 Six spare knobs.

ACCESSORIES: MANUAL.

GREAT (in key slip).
9 pistons to great organ (adjustable at switchboard).
1 adjustable piston (with locking knob).
6 reversible pistons to great pedal, swell to great, choir to great, solo to great, bombarde to great and solo trombas on great.

SWELL (in key slip).
9 pistons to swell organ (adjustable at switchboard).
1 adjustable piston (with locking knob).
3 reversible pistons to swell to pedal, echo to swell, solo to swell.

CHOIR (in key slip).
pistons to choir organ (adjustable at switchboard.)
adjustable piston (with locking knob).
5 reversible pistons to choir to pedal, bombarde to choir, echo to choir, solo to choir, and swell to choir.

SOLO (in key slip).
9 pistons to solo organ (adjustable at switch board).
1 adjustable piston (with locking knob).
2 reversible pistons to solo to pedal an echo to solo.

BOMBARDE AND ECHO (in key slip).
4 pistons to bombarde organ.
9 pistons to echo organ (adjustable at switch board).
1 adjustable piston to echo (with lockin knob).
1 reversible piston to bombarde and echo t pedal.
9 pistons (3 each in tops of choir, great an swell bass key-frames) giving grea and pedal combinations, 1 to 9 These pistons are duplicated in th treble frames.
5 pistons in fronts of treble key-frames an duplicated also in the bass key frames, giving special combination on manuals, pedals and couplers

ACCESSORIES: PEDAL.

pedal pistons to pedal organ (adjustable at switchboard).
adjustable piston (with locking knob).
pedal pistons duplicating swell pistons.
reversible pedals, duplicating reversible pistons to great to pedal, bombarde to pedal and bombarde to great.
reversible pedals to solo, swell, choir and echo tremulants.
1 reversible pedal to great and pedal combinations coupled.
2 pedals (crescendo and decrescendo respectively) actuating great and pedal organs simultaneously.
Balanced crescendo pedals to swell, choir, solo and echo, and pedal boxes.

ANALYSIS OF CONTENTS.

	Speaking Stops.	Pipes
Pedal Organ	35	996
Choir Organ	23	1,651
Great Organ	29	2,257
Swell Organ	31	2,130
Solo Organ	22	1,459
Bombarde Organ	5	854
Echo Organ	23	1,343
Total	168	10,690

Couplers, etc., 48; Gongs, 49; Spares, 6.

Total number of drawstop knobs .... 222.

The organ occupies two chambers in the first bay on each side of the chancel, and also will, when the echo organ is built, occupy a portion of the South Chancel triforium.

The great, solo, tuba, and a portion of the pedal organ are situated in the South chamber, while the echo organ will be placed in the triforium above. The swell, choir and remainder of the pedal organ occupy the North chamber.

The organ comprises six manual departments, choir, great, swell, solo, bombarde and echo. These are played from five keyboards, the bombarde and echo being both played from the fifth manual.

In each department, while retaining the various tone-colours traditionally assigned to it, the endeavour has been to develop these varying classes of tone to the fullest extent in "families," so as to ensure correct balance in the departments themselves as well as in the ensemble.

Details, Dimensions and Scales

The internal appearance of the organ is unusual, particularly for an instrument of this size. For instance, in the North chamber the only internal pipe work visible is the unenclosed choir and about six unenclosed pedal stops. No mechanism is visible. The walls of the swell, choir and pedal boxes on this side rise from the floor of the chamber, totally enclosing not only the pipes and sound boards but also their respective building frames, wind reservoirs and action. The pedal swell box is 13 feet wide, 12 feet 8 inches deep and 25 feet high. This is fitted with shutters on three sides as well as on the top, arranged so as to project the tone into the North Transept. The pipes are practically unenclosed when the box is open. The main swell box

is 13 feet wide, 13 feet 1 inch deep and 28 feet high. The scale of the double open wood is 3 feet 2 inches by 2 feet 9 inches, made of 3 inch material without blemish. The weight of the CCCC pipe is one ton two cwts. The timber for this stop had to be specially imported. The scale of the double open metal is 24 inches, made of hard rolled zinc with metal mouth. Thickness of zinc, No. 7 Birmingham wire gauge. The weight of the CCCC pipe is 17 cwts.

The blowing installation comprises three rotary blower sets, with three electric motors, the total horse power being 32. These are controlled by push buttons at the console. The electric current for the action is provided by a motor generator set, for charging a battery of storage cells. This set is automatically brought into use when either of the main blowing sets is in operation.

The original specification was drawn up by Mr. W. J. Ridley, the donor's nephew, in consultation with Messrs. Willis & Co. Subsequently the specification was modified, Mr. H. Goss Custard, the Cathedral Organist, acting as adviser and consultant to the Cathedral Committee.

Chapter X.

Technical Details

(A) The Task of Construction

IN December, 1904, the Contract was let to the Liverpool firm of Building Contractors, Morrison & Sons, Wavertree, to excavate and prepare the foundations for the Lady Chapel, Chapter House, Choir and Transepts, Vestries, etc.

The nature of this ground necessitated deep foundations in order to get down to the solid hard stone capable of carrying safely, without settlement, this large and heavy structure. The foundations for the main piers on the East side were carried down to a depth of 54 feet below the ground floor level, and were 45 feet square at the bottom, gradually diminishing to 25 feet square at the ground level, the excavations being very strongly timbered to prevent the sides slipping. When all the soft rock had been excavated and the hard stone was reached, the excavations were filled up solid with Portland cement concrete. The foundations of the inner piers and walls varied in depth from 20 to 30 feet according as the hard rock was found, for in no case was concrete placed until this was reached. The whole of these foundations were then carried up in blue Staffordshire bricks, built in cement to the correct levels to receive the walls of the superstructure..

To complete these foundations, it was necessary to excavate and remove 70,000 tons of earth, mix and place in position 26,000 tons of cement concrete, build in cement one and a quarter million blue bricks and 400,000 St. Helens bricks, and set in position 6,000 cubic feet of Woolton stone, this work being completed in 16 months. The approximate number of men employed was 300 per week.

On the 14th May, 1906, the Cathedral Committee instructed Messrs. Morrison & Sons, Wavertree, to proceed with the superstructure. Woolton Stone being selected for this work, the Contractors at once took over the Woolton Quarries distant some five miles from the site, and laid down the necessary machines to produce this stone in large quantities. The whole of the stonework was worked on the site, a large setting-out shop was erected, with a setting-out board 40 feet by 40 feet, where every stone was marked out full size, and a template made of each stone. These templates had to be very accurate, so that each stone chiselled by the various masons will fit into its right place, particularly the Tracery Windows and Groining to Roof, where almost every stone is a different size and shape.

Beginning with the Lady Chapel, and pushing this on in advance of the other portion, the Chapel with the necessary Vestries, etc., was

completed and opened on the 29th June, 1910, having taken four years to build. By this date, considerable progress had also been made with the masonry for the Choir and Transepts.

In addition to the machinery at the Quarry, the plant at the actual site included four electrically driven stone saws, and the necessary cranes, jibs, etc., to handle and place in position stone 6 tons weight at a height of 120 feet.

Specially strong timbers were necessary to carry the vaulting ribs over the first portion of the Central Space, and large upright baulks were erected from the ground to support the platform on which the centering was constructed. An idea of the strength of this timbering can be gauged from the fact that the weight of the vaulting was approximately 500 tons. Elaborate centering was also necessary for the large arch over the Temporary Wall. which has a span of 62 feet.

The size of the stones for the centre bosses of the Choir vault is 5 ft. by 5 ft. by 4 ft., and when ready for fixing they weighed over 3 tons, while the central boss to the large groining over the Central Space required a stone 7 ft. by 7 ft. by 4 ft., weighing over 5 tons.

The quantity of stone used in the Contract was 823,500 cubic feet. The whole of the outside is built of Woolton stone, but a small percentage of Rainhill and Runcorn stone was used for the inside work, and the steps leading from St. James's Road are built of Lazonby stone fixed upon a concrete foundation.

The outer roof of the Choir, Transepts, and Central Space was constructed in reinforced concrete covered with copper sheets, 31 tons of copper being required for this work, while the gutters and flats were laid with Trinidad Asphalt, by The Limmer and Trinidad Lake Asphalt Company's own workmen. The total number of bricks used in the work above the foundation was over 6½ millions, and 2,650 tons of cement were also used.

Shortly after the outbreak of the war, the whole of the work was practically stopped and all the able-bodied men joined the Forces. Only a few " over military age " men were left on the work, and the stone quarries were idle until 1920. Since the quarries had been left idle so long, it took a considerable time to re-open the workings. Owing to this and the shortage of men at the quarry it was not until about the middle of the year 1920 that it was possible to get anything like a full staff working at the site.

The average number of men employed per week at the different periods are as follows :—

1906 to 1914, 243 ; 1914 to 1920, 60 ; 1920 to 1924, 239.

All the oak work, (except the Choir Stalls, which were a special gift and were made by Messrs. Waring & Gillow, Ltd.), was prepared at the Contractors' workshop, Wavertree, where the oak had been seasoning for some years.

The Organ Cases, Doors for the South Vestries, Wall-panelling for the Chapter House, and Ceiling for the Chapter House Lobby were in preparation when war broke out. Immediately after the

ar, the Bishop's Throne, Clergy Stalls, and the remaining wood-
ork was put in hand. After completion, but before being fixed, it
as specially treated to give it a matured colour.

In connection with the Heating Installation, the whole of
ıe space below the Transepts and Central Space was excavated
› a depth of over 20 feet to provide space for the maze of hot air
ıd other ducts, the heating apparatus and electrical machinery.
he ducts, flues and heating chambers are constructed throughout
: reinforced concrete.

The main floor of the Transepts, Central Space, Choir and Chancel
re formed of reinforced concrete slabs, supported on large reinforced
ɔncrete beams, a few of which were made hollow inside to act as main
ıcts for the hot air. Resting on the main floor are a series of
ngitudinal ribs of reinforced concrete 12 inches high and 16 inches
ɔart, these are covered with 1¼ inch slate slabs floated on top with
ement to a level to receive the marble flooring. It is through the
ıcts thus formed that the hot air to warm the building circulates.
ɔme 2,100 tons of cement concrete and 49 tons of steel rein-
ɔrcements were used in connection with the heating scheme alone.

The marble flooring of the building was executed by Messrs.
ɔhn Stubbs & Sons, of Crown Street, Liverpool, some 150 tons of
arble being required for the floor, the cutting and polishing of
hich was all done at Crown Street.

D. M.

(B) Heating, Ventilating and Fire Prevention

The arrangements for heating the Cathedral, being on an entirely
ew system, require special reference.

Very early in the history of the building of the Cathedral, before
ıe principal foundations were laid, the question of heating was
ırefully considered, so that preparation might be made as the work
ɔceeded, and subsequent cutting and disfigurement of the structure
ɔoided. It was then decided to adopt a combined system of warm
r and hot water with an accelerated circulation, similar to the
eating systems in Westminster Abbey, St. Paul's Cathedral and many
ther large churches. With this system the heat lost through the
indows, walls, etc., is made up from hot water pipes and radiators
ıder the windows and any other places where heat is rapidly lost from
ıe building. The balance of the heat required and the heating of the
r for ventilation is provided by warm air stoves. These stoves
ɔnsist essentially of a wrought iron box enclosed in a brick-work
ɔx, with an annular air space between the two. The wrought iron
ɔx encloses a furnace and the air to be heated is drawn or blown
ɔrough the annular space.

It was arranged to heat the Lady Chapel, Vestries, Ambulatory
ıd Chapter House by hot water only, the radiators being specially
esigned by the Architect to harmonise with the building. That
ɔrtion of the apparatus in the Lady Chapel and adjoining Vestries
ıs been in use since the opening of that part of the building.

In the year 1920 the Engineers, G. N. Haden & Sons Ltd. (having developed and patented a system of heating by means of a warm floor) submitted an alternative scheme for the main building, which was adopted by the Committee after very careful consideration.

The method of heating a building by warming the floor was used by the Romans, as may be seen in the Baths at Bath and in the Baths at Caracalla at Rome. Here the hot gases and products of combustion from a fire outside the room passed under the floor on their way to a chimney stack.

In the Cathedral almost the entire floor space consists of a double floor, enclosing a system of shallow ducts. The warmed air from stoves, similar to those above-mentioned, is circulated through these ducts by an electrically driven centrifugal fan. The system of ducts is a closed one and the same air is circulated continually through the system, so that there will be no accumulating deposit of dust to clean out. There are no steam or water pipes to require attention, nor is there any buried metal work to deteriorate in course of time.

Under this arrangement the floor of the Cathedral itself becomes an immense radiator, the surface of which is so large compared to that of hot water radiation that the temperature required at its surface is considerably below blood temperature, and for this reason the floor does not feel warm to the feet. The tempering of the marble floor will, however, add to the comfort of the congregation, and, the heating surface being at a very low temperature, there will be no drying of the air. The heat is evenly distributed and down draughts are prevented because the heating surface is the whole floor area of the Choir, Aisles and Transepts.

A hot water radiator is provided at the sill of the large East Window behind the Reredos, and similar provision is made at the North Transept window to counteract the great loss of heat through these large areas of glass. There are radiators also in the Triforium to counteract the loss of heat there.

The heating chamber is situated under the centre of the Cathedral, with an approach from the roadway near the South Transept for fuel. The floor heating apparatus, hot water boilers, air circulating and ventilating fans are all arranged in the chamber, and provision is made for the apparatus that will be required for heating the Nave when that part of the Cathedral is built, the ducts being carried through the temporary wall ready for extension.

The air which warms the floor has no access to the air in the building, special means are therefore provided for the admission of fresh air for ventilation. This air is warmed to the temperature of the inside of the building by a warm air stove, and delivered overhead by an electrically-driven centrifugal fan. Extraction of air from floor level is effected by a similar fan discharging into the Churchyard.

This system could not have been installed without the cordial co-operation of the architect, who has given the Engineers every assistance.

HYDRANT SERVICE.—On account of the height of the Cathedral and the elevation of the site the pressure on the water mains is not sufficient for hydrant service. A powerful electrically-driven pump has therefore been provided in the basement, and there is a tank of 20,000 gallons capacity, from which the pump takes its supply. This is sufficient to supply two hydrants for half-an-hour. Hydrants are fitted in suitable positions in the Cathedral, and the pump can be started electrically from the hydrant boxes. The pump will be worked periodically to ensure that it is in good working order.

G. N. H.

(c) Electrical Installation.

Electricity is used for lighting the building by some 300 incandescent lamps, which are mounted principally in reflector fittings on the columns in the Choir and in large pendants over the seating in the central space.

Facilities are also given for the use of electric radiators in the Vestries and of vacuum cleaners by the provision of 16 wall plugs.

Power is provided by 9 motors (varying in size from 98 h.p. down to 1½ h.p.) for the fire pump, ventilating, heating and organ blowing. About 10,000 yards of paper insulated twin lead-covered conductors made by the British Insulated and Helsby Cables Ltd., have been used.

The lighting fittings have been manufactured by the British Thomson-Houston Co. Ltd., of Rugby, to the design of the architect.

The complete installation has been carried out by Messrs. John Hunter & Co., 22 Rodney Street, Liverpool, to the specification of the Electrical Adviser to the Committee, Mr. A. Lester Taylor, M.I.E.E.

A.L.T.

Appendix I.

The Liverpool Cathedral Committee

President : The Rt. Hon. THE EARL OF DERBY, K.G.
Chairman : The Rt. Rev. THE LORD BISHOP OF LIVERPOOL.

Members of the Executive Committee with Date of First Appointment.

**Signifies Members of the Stained Glass and Ornaments Sub-Committee.*

Chairman :
*Sir Frederick M. Radcliffe, 1901 (Treasurer 1901-13, Vice-Chairman 1902-13, Chairman 1913, Chairman Stained Glass Committee 1907).

Deputy Chairmen :
*Sir W. B. Forwood, K.B.E., 1901 (Chairman 1901-1913).
*Dr. R. Caton, 1912.

Hon. Treasurers :
H. Heywood Noble, 1912 (Treasurer 1914).
*Sir Charles H. Morton, 1916 (Treasurer 1918).

Hon. Secretaries :
The Rev. Canon Sylvester, 1908.
*H. Sutton Timmis, 1912.
*H. M. Alderson Smith, 1919.

Ex Officio :
The Rt. Hon. The Lord Mayor of Liverpool (Councillor A. Rushton).
*The Rt. Rev. The Lord Bishop of Liverpool.

Appointed :
1901—*The Rt. Rev. Bishop Chavasse.
The Hon. Sir Arthur Stanley (Treasurer 1901-1913).
*The Ven. Archdeacon Spooner.
J. C. Eckersley.
Alderman A. Crosthwaite.
1908— The Rt. Hon. The Earl of Derby, K.G.
G. Rollo.
The Rev. Canon Ainslie.
1912—*The Rt. Rev. The Bishop of Dover.
Sir Thomas Royden, Bart., C.H.
J. Stone.
John Glynn.
J. Greville Earle.
1913—*His Honour Judge Dowdall, K.C. (Chancellor of the Diocese).
1916— The Ven. Archdeacon Howson.
The Rev. Canon Hockley.
Alderman A. S. Mather, C.B.E.
1919— A. C. Tod, O.B.E.
T. Stone.
1921— The Rt. Rev. The Bishop of Warrington.
1922—*V. E. Cotton, O.B.E.
1923— Rev. Canon Morley Stevenson.
1924— Rev. Canon W. Thompson Elliott.
Rev. Canon C. E. Raven.
W. R. Glazebrook.

Secretary to the Organisation Committee :
The Rev. Charles Harris, 1901.

Past Members of the Executive Committee.

1901— The late Earl of Derby.
The late Ven. Archdeacon Madden (Chairman Organisation Committee).
The late Canon Stewart.
The late Sir R. A. Hampson (Hon. Secretary).
*The late Arthur Earle (Chairman Finance Committee and Hon. Secretary).
The late Canon Penrhyn (Hon. Secretary).
The Very Rev. The Dean of Norwich (Hon. Secretary, resigned 1905).
The late Alderman W. Bartlett.
The late J. Shelmerdine.
The late H. S. Woodcock.
H. Douglas Horsfall (resigned 1905).
*The late Robert Gladstone (Vice-Chairman).
The late Sir Alfred L. Jones, K.C.M.G.
The late John Brancker.
The late Alderman R. Dart.
J. J. Cockshott (resigned 1903).
The late J. White.
The late F. J. Harrison.
The late Col. R. A. ffarington.
The late Earl of Lathom (Vice-President).
*The late T. Sutton Timmis.
The Rt. Rev. The Lord Bishop of Lichfield (resigned 1910).
The late A. G. Lyster.
1908— The late J. G. Rodger.
Sir Aubrey Brocklebank (resigned 1908).
Oswald Harrison (resigned 1910).
1912— The late Herbert P. Harrison.
The late Rev. J. Bell Cox.
J. Robertson Dunn (resigned 1914).
Hubert Lawrence, J.P. (resigned 1914).
1913— W. S. Patterson (resigned 1914).
The late H. C. Woodward.
1914— The late R. E. R. Brocklebank.
The late Rev. Stephen Gladstone.
1917— Major The Hon. R. F. Molyneux, M.V.O. (resigned 1924).

Former General Secretaries.

The late J. Alderson Smith (1901-1914).
The late H. A. Gregory (1914-1924).

Appendix II.

A List of the Individuals and Firms principally concerned with the building of the Cathedral

ARCHITECT: Sir Giles Gilbert Scott, R.A.

MANAGING ASSISTANT TO SIR GILES GILBERT SCOTT: A. G. Crimp.

CLERKS OF THE WORKS: O. Pittaway and the late A. Green.

CONSULTANTS: A. H. Huntley (Reinforced Concrete).
A. Lester Taylor (The Electrical Installation).
W. J. Ridley and H. Goss Custard (The Organ).
Prof. L. Wilberforce (Heating).

QUANTITY SURVEYORS: Messrs. Northcroft & Nicholson.

CONTRACTORS: For the Building and Foundations—
Messrs. Morrison & Sons Ltd., Wavertree, Liverpool.
For Heating, Ventilating and Fire Protection—
Messrs. G. N. Haden & Sons Ltd., Trowbridge.
For Marble Flooring and Terrazzo Work—
Messrs. John Stubbs & Sons, Crown St., Liverpool.
For Marble Works other than Flooring—
Messrs. Farmer & Brindley, Ltd., 63, Westminster Bridge Road, London.
For Electric Lighting Installation—
Messrs. John Hunter & Co., Rodney Street, Liverpool.
Sub Contractors to Messrs. Hunter: The British Thomson Houston Co. Ltd., Rugby; Messrs Osler & Co., 230, Broad Street, Birmingham.
For Asphalting—
The Limmer & Trinidad Lake Asphalt Co. Ltd., 34, Victoria Street, London, S.W.1.
For Woodwork—
Messrs. Morrison & Sons Ltd., Wavertree, Liverpool.
N.B.—The Choir Stalls were made to order of the donor by Messrs. Waring & Gillow Ltd., Bold Street, Liverpool.

ORGAN BUILDERS: Messrs. Henry Willis & Sons, and Lewis & Co. Ltd. 234, Ferndale Road, London, S.W.9.

BELL FOUNDERS: Messrs. Mears & Stainbank, 32–34, Whitechapel Road, London, E.1.

STAINED GLASS MAKERS: The whole of the Stained Glass in the Choir, Transepts, Aisles, and Lady Chapel—
Messrs. James Powell & Sons (Whitefriars) Ltd., Wigmore Street, London, W.1.
The Chapter House Windows—
Messrs. Morris & Co., 17, George Street, Hanover Square, London, W.1.
The Ambulatory Windows—
Messrs. Burlison & Grylls, 36, Gt. Ormond Street, London, W.C.1.
The Chapter House Staircase Window—
Messrs. C. E. Kempe & Co. Ltd., 28, Nottingham Place, London, W.1.

ETAL WORKERS: Bronze Choir Gates and Reading Desk on Lectern—
THE BROMSGROVE GUILD LTD., Bromsgrove, Worcester.

Communion Rails and Bronze Work in the Memorial Transept :—
W. GILBERT and L. WEINGARTNER, 62, Weamen Street, Birmingham.
N.B.—The Metal was cast in the foundries of Messrs. H. H. MARTYN & Co. LTD., Cheltenham.

Communion Plate, Mallet and Trowel :—
Messrs. ELKINGTON & Co. LTD., Lord Street, Liverpool.

Silver Ornaments, Door Furniture, Bronze Grilles and Lady Chapel Electric Light Fittings :—
W. BAINBRIDGE REYNOLDS, Manor House Metal Works, 7b, Old Town, Clapham, London, S.W.

MBROIDERERS: THE LIVERPOOL CATHEDRAL EMBROIDERY ASSOCIATION (Founder and Hon. Sec., Miss Stolterfoht).
The Embroidery was designed by C. G. HARE and the late G. F. BODLEY, R.A., and was mounted by Messrs. WATTS & Co. LTD., 66, Baker Street, London, W.1.

LLUMINATOR: G. SCRUBY, 42, Jermyn Street, London.

OOK BINDER: G. SUTCLIFFE, 1, Poland Street, Soho, London.

ILDER AND DECORATOR: G. TOSI, 58, Beauchamp Place, Brompton Road, London, S.W.

CULPTORS: W. GILBERT, P. HONAN, J. PHILLIPS, Miss REED, L. WEINGARTNER.

ARVERS: W. DAVIS, M. HOYLE, J. PHILLIPS, W. MEADOWS, H. G. RATCLIFF, E. STEEL, A. TURNER (of H. H. MARTYN & Co. LTD., Cheltenham), A. VIAULT.

OREMEN: R. COOPER (General)
J. HICKMAN (Scaffolder)
W. MEREDITH (Mason)
J. OAKES (Joiner)
W. THRELFALL (Plumber)
J. VAUGHAN (Bricklayer)

ORKMEN associated with the building for many years :—
W. ANDREWS (Cranedriver)
C. BROWN (Mason)
W. BROWN (Mason)
J. JOYCE (Labourer)
J. KENWRIGHT (Mason)
J. MOORHOUSE (Mason)
R. PARKER (Mason)
J. ROBERTS (Mason)
J. WALTON (Mason)
J. WEDGEWOOD (Timekeeper)
J. WILLIAMS (Blacksmith)
W. WOODS (Mason)

Appendix III (A).

Donations and Bequests for Special Objects and Other Gifts

N.B.—In the following lists the sums stated represent the amount of the donation and not the actual cost of the particular object or feature.

A.—FOR OBJECTS NOT YET ERECTED OR PROVIDED.

Bells (A single bell of the peal has been temporarily hung above the Choir).
Thomas Bartlett £5,500

Credence Table
The Rev. J. G. Pilkington (in memory of his parents) 100

Font and Cover.
Miss E. Brancker 1,000

Memorial to Bishop Ryle (1st Bishop of Liverpool).
The Bishop Ryle Memorial Committee 500

Proposed Choir Gates.
The Choristers of the Diocese 1

Psalters and Chanters.
A. E. Menzies 6

Pulpit.
Mrs. W. G. Killick and The Misses Scholfield 2,000

South Porch.
John Rankin (in memory of members of the Rankin family) 20,000

Window.
Mrs. A. S. Bickersteth (in memory of Dr. Bickersteth) 1,500

Window.
Miss Westgarth, " The Seward Window " 8

Window. (Great North Window in the Central Space)
Trustees of a Fund left by the late Arthur Earle for the benefit of the Cathedral (in memory of Arthur Earle) 7,500

B.—FOR OBJECTS ALREADY PROVIDED OTHER THAN THOSE IN THE LADY CHAPEL.

Alms Box.
Miss Norris 2

Alms Dish.
Messrs. Elkington & Co. ....

Bishop's Throne.
Miss Watt (in memory of Richard Watt, citizen of Liverpool 1724-1796) 1,25

Book Rest for Holy Table.
Robert Preston and Mrs. Preston 2

Bronze Gates in Sanctuary Arcade.
Mrs. G. W. Moss (in memory of Gilbert Winter Moss) 40

Candlesticks for Holy Table.
W. Bartlett, Mrs. Bartlett and The Misses Bartlett 22

Chapter House and Chapter House Windows.
The Freemasons of the Province of West Lancashire (in memory of the First Earl of Lathom) 12,26

Choir Stalls and Surrounding Stonework.
The Rt. Hon. Lord Waring and Lady Waring (in memory of Samuel James Waring and Sarah his wife, and of Samuel Arthur Bamford Waring, only son of the donors).

Church Congress Banner.
The Liverpool Church Congress Committee ....

Clergy Stalls surrounding the Bishop's Throne (12).
Mrs. J. Temple (in memory of John Temple, C.B.) 1,23

LERGY STALLS OPPOSITE THE BISHOP'S THRONE.

Childwall Rural Deanery	£72
North Meols Rural Deanery	72
Toxteth Rural Deanery	72
Wigan Rural Deanery	72
Dr. R. Caton	72
Alderman Mather	72
Miss Rich (in memory of Canon Leonard J. Rich)	50

(N.B.—Stalls have also been promised by the Rural Deaneries of Liverpool South, Ormskirk, Prescot, Walton, West Derby and Winwick).

OMMUNION PLATE.

Mrs. Jane Lawrence ....

MISSAL.
Mrs. E. C. Hornby ....
OIL PAINTING BY HERBERT OF THE "ACQUITAL OF THE SEVEN BISHOPS."
A. W. Bibby ....
ORGAN AND ORGAN CASES.
Mrs. J. Barrow (in memory of her husband James Barrow). Mrs. Barrow by her Will left a considerable sum to form an Organ Endowment Fund £19,10
PASTORAL STAFFS (2).
Mrs. Jane Lawrence ....
H. Sutton Timmis and Mrs. Sutton Timmis (in memory of Richard Sutton Timmis) ....
PRAYER BOOK FOR THE BISHOP'S THRONE.
The Bishops present at the laying of the Foundation Stone ....
PROCESSIONAL CROSS.
H. Heywood Noble ....
REREDOS.
Mrs. Marke Wood (in memory of James Marke Wood) 10,00
SERVICE BOOKS FOR THE HOLY TABLE.
Mrs. Boyd ....
SCULPTURED STONE FIGURES.
A.—FOUR ANGELS IN WESTERN BAY OF THE CHOIR.
Mrs. C. A. Best 50
B.—SIMEON ON LEFT JAMB OF No. 6 WINDOW.
F. Hurlbutt (in memory of Henry and Mary Joy Hurlbutt, of Queensferry Hall) 10
SEDILIUM.
Mrs. W. L. Pilkington and other members of the Neilson family (in memory of their parents) 25
VASES FOR THE HOLY TABLE.
Miss Langton.... 10
WINDOWS.
Nos. 1–3.
The Liverpool and District War Memorial Committee ....
No. 4—NORTH CHOIR AISLE ANNEX.
Mrs. H. P. Harrison (in memory of Herbert Plant Harrison) 45
No. 5—NORTH CHOIR AISLE ANNEX.
Capt. Smith Memorial Committee (in memory of Capt. Edward John Smith, R.D., R.N.R.) 42
No. 6—THE SAPPHIRE WINDOW.
Mrs. Pinnock (in memory of Sir Alfred Lewis Jones, K.C.M.G.).... 1,02
No.7—THE GOLD WINDOW.
Miss Leicester (in memory of the Rev. Robert Leicester) 1,50
No. 8—THE ROSE WINDOW END, NORTH CHOIR AISLE.
Mrs. Chambers (in memory of Francis Herbert Chambers) 25
Nos. 9, 10, 11, 12—AMBULATORY.
Miss L. E. Ashton Rigby (in memory of Thomas Ashton Rigby) 80
No. 13—ROSE WINDOW END SOUTH CHOIR AISLE.
F. Tobin (in memory of James Aspinal Tobin and Olivia Maria Tobin) 20
No. 14—GREAT EAST WINDOW.
Mrs. Margaret Ismay (in memory of Thomas Henry Ismay, D.L.) 4,11
No. 15—THE RUBY WINDOW.
In memory of Sir Thomas and Lady Earle. Given by their Sons and Daughters 8
No. 16—THE EMERALD WINDOW.
W. E. Gladstone Memorial Committee (in memory of William Ewart Gladstone) 6
No. 17—SOUTH CHOIR AISLE ANNEX.
Frank R. Cross and Mrs. Cross (in memory of Robert Singlehurst and Mrs. Singlehurst) 5

No. 18—East Gallery Window, South-east Transept.
Edward Ford (in memory of Barbara Ford) £726
No. 19—Main Window, South-east Transept.
T. Sutton Timmis (in memory of Caroline Anne Timmis, his wife) 2,000
The Timmis Family (in memory of T. Sutton Timmis) 2,000
4,000
Nos. 20—West Gallery Window, South-east Transept.
T. J. Walmsley (in memory of Caroline Moody Walmsley) 1,000
No. 21-24—Chapter House.
The Masons of West Lancashire, ...
No. 25—Staircase Window.
Harvey Cecil Woodward, J.P. " In memory of four generations of the Woodward family who have derived benefit from the Commerce of Liverpool during the past 112 years—1803-1915." 350

C.—FOR THE LADY CHAPEL

WARDS THE COST OF THE FABRIC.
The Earle and Langton families 25,000
THEM BOOKS (150).
J. Greville Earle 52
SHOP'S CHAIR.
Mrs. Murphey ....
OK REST FOR THE HOLY TABLE.
Miss Moss ....
AIRS (400).
Miss Ada Harrison 120
OIR STALLS.
Mrs. W. G. Killick 472
MMUNION PLATE.
R. L. Neilson and Miss Neilson ....
EDENCE TABLE.
Alderman W. Bartlett 15
ONTALS, LINEN, SURPLICES, CASSOCKS, KNEELERS AND VERGERS' GOWNS.
The Liverpool Cathedral Embroidery Association ....
OLY TABLE AND ORNAMENTS.
Mrs. Langton (in memory of her husband and deceased children) 162
YMN BOOKS (300).
Mrs. A. J. Tod 35
EELING DESKS FOR THE SEDILIA.
The Rt. Rev. The Bishop of Dover 96
CTERN.
A. J. Tod 100
CTERN BIBLE.
Miss Carson 10
TANY DESK.
H. F. Perkins.... 50
RBLE FLOORING.
A.—The Sanctuary.
The Misses Langton (in memory of the late Charles Langton) 250
B.—The remainder of the Chapel.
Miss Langton and Mrs. H. B. Gilmour as a Memorial of the Langton family 500
CES (Two).
Miss Robinson ....
FERTORY PLATES.
Mrs. H. Sutton Timmis and Miss Timmis (in memory of Richard Sutton Timmis) ....

ORGAN.

"In memory of Elizabeth and Georgina, daughters of Sir Hardman Earle, Bart."	£600
A. Earle	900
Mrs. M. Foster	200
Mrs. H. Longueville Jones	100
Mrs. Mary Earle	100
Arthur Earle	100
Mrs. Earle	100
Mrs. Perkins	100
Mrs. Harriet Tod	100
W. E. Earle	25
	£2,3

PRAYER BOOKS (300).

Miss Lilian L. Earle ....

REREDOS.

Mrs. Gilmour (in memory of her parents, Joseph Langton and Anne Langton, his wife) 1,0

SCULPTURED STONE FIGURES OF ANGELS ABOVE THE ORGAN GALLERY.

Mrs. Powell and sister (in memory of James Dickson Dixon, Priest; and Eliza, his wife) ....

SEDILIA.

The Women of the Wirral	1
Mrs. Gilbert W. Moss	1

SERVICE BOOKS.

A.—FOR THE HOLY TABLE.

Miss E. Maude Neilson ....

B.—FOR CHOIR AND CLERGY.

Mrs. Perkins ....

WINDOWS.

No. 27 and 28.

Mrs. Morrison and family (in memory of Robert Morrison, Senior Partner in the firm of Contractors who built the Choir and Lady Chapel) 6

No. 29.

The Hornby family 3

No. 30.

C. Brancker and Sisters (in memory of their parents) 3

No. 31.

Sir A. H. Brown, Bart. 3

os. 32, 33 and 34—THE APSE WINDOWS.

Mrs. Gilmour (in memory of H. B. Gilmour) 1,4

No. 35.

The Misses Ashton 3

No. 36.

Col. H. B. H. Blundell, C.B., M.P. 3

No. 37.

Col. Ireland Blackburne, C.B. 3

No. 38.

Capt. H. Heywood Lonsdale 3

No. 39.

Mrs. C. Myres 3

No. 40.

Nephews and Nieces of Rev. S. A. Thompson Yates in his memory 3

No. 41—ATRIUM. No. 42 STAIRCASE.

The Girls' Friendly Society (Liverpool Branch) 2

No. 43—WEST WINDOW IN GALLERY.

Mrs. Stewart (in memory of the Rev. Alexander Stewart's 34 years' work as Rector of Liverpool) ....

Appendix III (B).

List of Subscriptions to the Building Fund

(Received prior to June 10th, 1924)

* *See also List of Donations for Special Objects* (*Appendix* IIIA)

† *See also List of Subscriptions to the War Memorial Transept* (*Appendix* IIID).

	£	s.	d.
lsford, J. H. .	222943	18	8
rtlett, Thomas . .	21921	8	11
rrison, T. Fenwick .	20000	0	0
rrison, Sir Heath, Bart.	14000	0	0
rle, Arthur . . .	12000	0	0
tt, Mrs.	10800	0	0
rl of Derby, K.G., The 16th	10000	0	0
onymous	10000	0	0
cklebank, Ralph .	10000	0	0
ay, Mrs. T. H. .	10000	0	0
es, Sir A. L., K.C., M.G.	10000	0	0
mis, T. Sutton . .	10000	0	0
ner, Mrs. C. . .	10000	0	0
rrison, Fred J. . .	10000	0	0
dger, J. G. . . .	5756	19	9
lox, Miss . . .	5569	11	6
dcliffe, Wm. . .	5500	0	0
rl of Derby, K.G. The 17th	5000	0	0
ılt, Joseph . . .	5000	0	0
itley, Edward . .	5000	0	0
wn, Sir A. H. . .	4500	0	0
ersley, J. C. . .	3000	0	0
nour, Mrs. H. B. .	2717	15	11
kin, John . . .	2285	0	0
rpoint, Mrs. Eliz. .	2100	0	0
l of Sefton, The 6th	2000	0	0
cklebank, Harold .	2000	0	0
gton, Miss . . .	2000	0	0
ner, Alfred . . .	2000	0	0
rden, Sir T. B. .	2000	0	0
tt, Miss	2000	0	0
on, Miss (plus similar amount to Cathedral Services) . .	1958	14	7
cklehurst, Septimus	1900	0	0
dstone, Robert . .	1800	0	0
dstone, W. L. . .	1700	0	0
, George H. . .	1500	0	0
Rt. Rev. Bishop havasse (Second ishop of Liverpool)	1500	0	0
Tate, Sir Wm. H., Bart.	1500	0	0
Brocklehurst, Henry .	1500	0	0
†Dart, Richard . . .	1500	0	0
†Forwood, Sir W. B., K.B.E.	1500	0	0
†Temple, Mr. & Mrs. John	1400	0	0
*Blundell, Col. H. B. H., C.B.	1250	0	0
†Stone, Robt. . . .	1200	0	0
†Wainwright, Miss M. .	1200	0	0
†Ashton, The Misses .	1100	0	0
*Best, Mrs. C. A. . .	1100	0	0
Houston, Sir R. P., Bart., . . .	1050	0	0
Anonymous (London) .	1050	0	0
Anonymous (per Rev. Dr. Porter) . . .	1000	0	0
Anonymous (per Manager L.C. & Westminster Bank) . . .	1000	0	0
Alexander, Robert .	1000	0	0
Ashton, Misses (the late) In Memoriam . .	1000	0	0
Bacon, S. S. (Trustees).	1000	0	0
Bickersteth, Dr. E. R. .	1000	0	0
†Bickersteth, Mrs. A. S..	1000	0	0
Blezard, Robert . .	1000	0	0
Bowring, F. C., J.P. .	1000	0	0
Brancker, John . .	1000	0	0
Bright, Mrs. A. H. .	1000	0	0
Brocklebank, Thos. .	1000	0	0
Byrne, C. J. . . .	1000	0	0
Chavasse, N. Grant (Exors. of) . . .	1000	0	0
Cohen, Louis S. . .	1000	0	0
Cookson, E. H.. . .	1000	0	0
Earle, Miss	1000	0	0
Gamble, Sir David, Bart., K.C.B., 1901 .	1000	0	0
Gilmour, H. B. . .	1000	0	0
Gossage, F. H. . .	1000	0	0
H.M.S.H.	1000	0	0
†Harmood Banner, Sir J. S., Bart. . . .	1000	0	0

	£	s.	d.
Harrison, Edward H. .	1000	0	0
Heald, W. N. . . .	1000	0	0
Hughes, J. W. . . .	1000	0	0
Jones, George . . .	1000	0	0
Jones, Mrs. Geo. (Exors. of)	1000	0	0
Jones, William . . .	1000	0	0
Jones. Mrs, H. Longueville	1000	0	0
Killick, W. G. . . .	1000	0	0
Killick, Mrs. W. G. .	1000	0	0
Laidlaw, Mrs. Helen Jane (Exors. of) .	1000	0	0
Lister, James . . .	1000	0	0
Moss, M. E. Edward (Exors. of) . . .	1000	0	0
*Myers, Mrs. Charles and family	1000	0	0
Oakshott, T. W. . .	1000	0	0
Pilkington, W. . . .	1000	0	0
Radcliffe, Sir David .	1000	0	0
Salisbury, Marquess of	1000	0	0
Singlehurst, R. . . .	1000	0	0
Stock, J. H. . . .	1000	0	0
†Stone, John, J.P. . .	1000	0	0
Turner, A. M. . . .	1000	0	0
Vernon, W. & Sons .	1000	0	0
Willox, Sir J. A. . .	1000	0	0
Wood, Jas. Marke .	1000	0	0
*Moss, Mrs. Gilbert W. .	900	0	0
*†Morrison, Mrs. G. H. .	750	0	0
Turnbull, Mrs. Margaret	750	0	0
Crosthwaite, Alderman A.	700	0	0
In Memoriam, Elizabeth Earle	660	0	0
†Gossage, Mrs. . . .	630	0	0
Allan, A. G. . . .	600	0	0
Arkle, J. B.. . . .	600	0	0
†Moss, Wm. Miles . .	600	0	0
†Neilson, R. L. . . .	600	0	0
†Holt, Mrs. & Miss E. G.	600	0	0
†Sellars, Frank, J.P. .	600		
†Tate, E. W. . . .	600	0	0
†Thompson, Miss . .	510	0	0
Bartlett, Mr. & Mrs. Wm.	500	0	0
Beausire, Joseph . .	500	0	0
Brocklebank, Rev. C. H.	500	0	0
Brocklebank, T. . . .	500	0	0
Brocklehurst, Miss Jane	500	0	0
Brocklehurst, Miss Lilian	500	0	0
Brocklehurst, G. W. .	500	0	0
Brocklehurst, Mrs. G. W. (in Memoriam late G. W. Brocklehurst) .	500	0	0
Brocklehurst, Mrs. M. .	500	0	0
Eckersley, N. . . .	500	0	0

	£	s.
Fletcher, Alfred . .	500	0
Gladstone, R. F. . .	500	0
Harrison, Mrs. James and family . . .	500	0
Hobson Mr. & Mrs. Richard	500	0
Hoult, Joseph . . .	500	0
Hoult, Joseph Murray .	500	0
Imrie, W.	500	0
Lawrence, H. . . .	500	0
Heywood-Lonsdale, Mrs. A.P.	500	0
Heywood-Lonsdale, Col.	500	0
J.M.M.	500	0
Mersey, Lord . . .	500	0
Owen, Peter . . .	500	0
Pilkington, Thomas .	500	0
Powell, Sir F. S. Bart. .	500	0
Rae, George . . .	500	0
Rhodes, Rev. A. H. .	500	0
Ronald, J. G. . . .	500	0
Sandys, Col., M.P. . .	500	0
Scholfield, Miss . .	500	0
Stewart, Rev. Canon .	500	0
Newton, Thos. Banner	500	0
Tate, Edwin . . .	500	0
Turner, Edward C. .	500	0
Woodcock, H. S. . .	500	0
Worthington, Arthur (Exors. of) . . .	433	19
Provost, Mrs. E. A. (Exors. of) . . .	450	0
Rodger, The Misses. .	450	0
Hamilton, Col. H. B. .	405	0
Anonymous	400	0
Kurtz, W. B. . . .	400	0
Tod, Mrs.	370	0
†Carver, Mr. and Mrs. C. W. and Miss . .	355	0
*A Friend	350	0
A Friend	350	0
Harrison Bros. & Co. .	300	0
Leslie, Mrs. Mary (Exors. of)	300	0
*Schofield, Miss G. . .	300	0
*Schofield, Miss J. . .	300	0
Mather, Alderman A. S.	300	0
Rathbone, Mrs. Wm. .	300	0
Newton, G. Banner .	300	0
Anonymous	250	0
Balfour, Williamson and Co.	250	0
Barker, George . .	250	0
Batesons, Warr & Wimshurst	250	0
†Blackburne, Col. Ireland, C.B.	250	0
Cardwell, J. B. & family	250	0
Dennis, Jas. H. . .	250	0

	£	s.	d.
t, Henry F. . . .	250	0	0
dstone, Mr. & the			
Ion. Mrs. H. N. . .	250	0	0
dstone, Rev. Hy. S.	250	0	0
dstone, Rev. S. . .	250	0	0
dstone, W. G. C. .	250	0	0
ves, W. S. . . .	250	0	0
npson, Sir Robert A.	250	0	0
rding, T. . . .	250	0	0
ris, Mr. & Mrs. W. S.	250	0	0
zog, F.	250	0	0
, Dickinson & Co. .	250	0	0
nston, Edmund .	250	0	0
rrence, W. F. . .	250	0	0
kett, Mrs. . . .	250	0	0
kett, Wm. Jeffrey .	250	0	0
xwell, Mrs. M. A. .	250	0	0
kson, Mr. & Mrs. J.	250	0	0
le, H. Heywood .	250	0	0
kins, Mrs. . . .	250	0	0
cter, C. J. . . .	250	0	0
ell, Lady . . .	250	0	0
hley, Hon. Sir Arthur	250	0	0
r, Rev. Canon . .	250	0	0
son, Wm. . . .	250	0	0
ter, Col. R. S. . .	236	5	0
ris, W. C. . . .	225	0	0
dstone, Arthur S. .	220	0	0
hington, Captain .	220	0	0
rne, W. C. . . .	210	0	0
rison, Miss Edna W.	206	5	0
by, Mr. & Mrs. A. W.	205	0	0
son, Col. Thos., C.B.	205	0	0
. . . . .	200	0	0
r, Misses . . .	200	0	0
e, Thomas . . .	200	0	0
pbell, Mrs. Pitcairn	200	0	0
ble, Miss Alice. .	200	0	0
ver, Helen, Exors. of	200	0	0
dstone, Miss Helen .	200	0	0
rison, Oswald . .	200	0	0
ne & King . . .	200	0	0
nby, Miss Emily .	200	0	0
g, Miss	200	0	0
h, J. C. Gerard . .	200	0	0
et, Mr. & Mrs. T. E.	200	0	0
erson, Wm. S. . .	200	0	0
cliffe, Sir Fredk. M.	200	0	0
dy, Mrs. . . .	200	0	0
lay, Samuel . .	200	0	0
erfoht, the Misses .	200	0	0
ey, Ed.	200	0	0
e, Lady (Exors. of)	200	0	0
nsley, Mrs. J. B. .	200	0	0
tley, Mrs. A. K. .	190	0	0
per, Mr. & Mrs. P.			
. . . . .	175	0	0
nood Banner & Son	157	10	0
riend	150	0	0

	£	s.	d.
Boyd, Mrs.	150	0	0
Lichfield, Lord Bishop of	150	0	0
Pilkington, George . .	150	0	0
Rathbone, Mrs. S. G. .	150	0	0
Singlehurst, Miss F. A.	150	0	0
†Tod, W.	150	0	0
Fowler, Mrs. W. . .	125	0	0
Parr, J. Charlton . .	125	0	0
Pilkington, Mr. & Mrs. Lee	125	0	0
†Burrell, Mr. & Mrs. John	122	5	0
Madden, Mrs. . . .	120	0	0
†Moss, Miss G. E. . .	120	0	0
†Paton, Mrs. J. R. . .	120	0	0
Synge, Alex. M. . .	120	0	0
McNeile, Hon. Mrs. .	119	19	0
Holme, Col. V. D. . .	110	0	0
Jones, Mrs. Kate . .	110	0	0
*Wolfenden, Mrs. . .	105	5	0
Bibby, James . . .	105	0	0
Bibby, Joseph . . .	105	0	0
Cannington, E. . .	105	0	0
Gilliat, J. K. & Co. . .	105	0	0
Kewley, Mr. & Mrs. E..	105	0	0
McCorquodale, A. C. .	105	0	0
Arnold, Col. Stanley .	105	0	0
Openshaw, Fred . .	105	0	0
Powell, Mrs. Kate (given to the Glory of God and in revered memory of James Dickson Dixon, Priest; and Eliza, his wife, born in Liverpool, 1815) .	105	0	0
Robinson, Col. J. F .	105	0	0
Royston, Rt. Rev. Bishop.	105	0	0
Shelmerdine, T. . .	105	0	0
Stewart, Rev. Canon Percy	105	0	0
Thompson, H. Yates .	105	0	0
Hawks, Thomas, Exors. of	105	0	0
L.W.	105	0	0
Leach, Mrs. . . .	105	0	0
First Curate of All Saints Church, Liverpool .	100	0	0
"In Memoriam" . .	100	0	0
A Friend	100	0	0
Aikin, Mrs.	100	0	0
†Allan, James Hugh .	100	0	0
Airey, George . . .	100	0	0
Atkinson, J. F. H. . .	100	0	0
*Baily, Mrs. L. . . .	100	0	0
Bartlett, I. Adams. .	100	0	0
*Bibby, Col. Alfred . .	100	0	0
Beaumont, Mrs. . .	100	0	0
Bickersteth, The Misses	100	0	0

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	£	s.	d.
Blundell, Rev. Canon	100	0	0
Boult, Mrs. P. S. and family	100	0	0
Black, Jno.	100	0	0
†Brancker, Richard	100	0	0
†Brancker, Miss Ada	100	0	0
Bowker, W.	100	0	0
Brunner, Henry	100	0	0
Brownbill, Alderman Edmund	100	0	0
Bright, Miss M. H.	100	0	0
Brocklehurst, R.	100	0	0
Bushell, Chas. J.	100	0	0
Bushell, Mrs.	100	0	0
Calder, Miss Fanny	100	0	0
Carter, Wm., M.D.	100	0	0
*Caton, Dr. & Mrs.	100	0	0
Chilton, Misses	100	0	0
Collett, Sir M. W.	100	0	0
Clark, Mrs. G. R.	100	0	0
Cookson, Leonard	100	0	0
Cookson, T. W.	100	0	0
Cookson, Mrs. T. W.	100	0	0
Cropper, Mrs. J. W.	100	0	0
Craik, G. H.	100	0	0
Cunningham, Harold	100	0	0
Cunningham, Walter	100	0	0
Daglish, R. P.	100	0	0
†Dart, Mrs. Richard	100	0	0
Davidson, E. W.	100	0	0
Dennis, G. W.	100	0	0
Dent, W. Dent	100	0	0
Deane, C. C., Exors. of.	100	0	0
Dillon, Col. the Hon. and Mrs.	100	0	0
Earle, Mrs.	100	0	0
Ellesmere, Earl of	100	0	0
Ellerman, Sir J. R., Bt.	100	0	0
F.H.P.	100	0	0
Fairhurst, T.	100	0	0
ffarington, Col. R. A.	100	0	0
Gamble, Miss Hannah	100	0	0
Gee, Col. T.	100	0	0
Gordon, James E.	100	0	0
Goold, J. Stuart	100	0	0
Greenshields, R. L.	100	0	0
Gladstone, H. M.	100	0	0
Hall, Richard	100	0	0
Hamilton, Francis A.	100	0	0
Hamilton, Mrs. F. M.	100	0	0
Harrison, Holford	100	0	0
Hignett, Theo.	100	0	0
†Hind, Herbert W.	100	0	0
Holme, Samuel H.	100	0	0
Hope, Collingwood, K.C.	100	0	0
Hornley, E. G. S.	100	0	0
Horsfall, Mrs. S. J.	100	0	0
Houlding, John	100	0	0
Isaac, Henry	100	0	0
Jardine, R.	100	0	0
Johnston, R. E.	100	0	0
Johnston, F. J.	100	0	0
Johnston, R. C.	100	0	0
Jones, A. Menzies	100	0	0
Jones, Miss Emma.	100	0	0
Jones, R. Stevenson	100	0	0
Jones, J. Stevenson	100	0	0
Kirk, William	100	0	0
*Langton, Mrs.	100	0	0
Lathom, Earl of	100	0	0
Lathom, John	100	0	0
Lawrence, Sir Edward	100	0	0
Leach, Rev. J.	100	0	0
Lees, Sir Elliott, Bt., D.S.O.	100	0	0
Leigh, Rev. Canon	100	0	0
Levy, Eliot	100	0	0
Lonsdale, John. Heywood	100	0	0
Lyon, T. Henry	100	0	0
Mackenzie, Mr. & Mrs. W.	100	0	0
Maddock, Francis T.	100	0	0
Mann, W. T., Exors. of	100	0	0
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†Milne, Mrs. & Mr. G.	100	0	0
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Nickson, George	100	0	0
Norman, R. H., Exors. of	100	0	0
North, Fred	100	0	0
†Oakshott, Arthur J.	100	0	0
†Oakshott, T. D.	100	0	0
Okell, Geo.	100	0	0
Openshaw, O. O.	100	0	0
Parker, Mr. & Mrs. G.	100	0	0
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Parrington, Mrs. Anne.	100	0	0
Pearson, G. F.	100	0	0
Pigott, J.	100	0	0
Prescott, Mrs.	100	0	0
Procter, J. C.	100	0	0
Radcliffe, R. D.	100	0	0
Rankin, Sir James, Bt.	100	0	0
Richardson, R.	100	0	0
†Robinson, Miss	100	0	0
Rogerson, T. Stanley	100	0	0
Scott, Walter	100	0	0
Singlehurst, Miss Jessie	100	0	0
Stanley, E. J.	100	0	0
Storey, H. L.	100	0	0
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Stubs, Peter	100	0	0
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Hodgson, Rev. W. . .	50	0	0
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*MacVicar, Neil . . .	50	0	0
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Ratcliffe-Ellis, Sir T.	50	0	0
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Stewart, Rev. R. B.	50	0	0
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Turner, Miss	50	0	0
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Willink, W. E., J.P.	50	0	0
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†Bishop, C. J.	40	0	0
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rsell, J. R.	25	0	0
dcliffe, Miss Margaret .	25	0	0
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aveley, F. W. . . .	25	0	0
one, Tom	25	0	0
lvester, Rev. Canon .	25	0	0
lvester, Mrs. . . .	25	0	0
rver, J.	25	0	0
ylor, Ven. Archdeacon	25	0	0
ylor, Henry . . .	25	0	0
ylor, W. F. K., K.C. .	25	0	0
aterhouse, H., Exors. of	25	0	0
aterhouse, Mrs. J. . .	25	0	0
nite, John	25	0	0
lson, C. B.	25	0	0
lson, Mrs. C. B. . .	25	0	0
llis, The Misses . .	25	0	0
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†Brocklebank, R. E. R. .	20	10	0
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Beattie, Rev. E. H. . .	20	0	0
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Buckton, J. D. . . .	20	0	0
Calder, John	20	0	0
Cannon, W. W. . . .	20	0	0
†Cleaver, R. S. . . .	20	0	0
Comber, Miss Margaret .	20	0	0
Drew, Mrs.	20	0	0
Espin, Rev. Chancellor .	20	0	0
Forbes, Mrs. Emily . .	20	0	0
Giles, Mrs. M. . . .	20	0	0
Gregson, W. E. . . .	20	0	0
Hagger, H. J. . . .	20	0	0
Healey, Mrs.	20	0	0
Hesketh, Miss A. . .	20	0	0
Hope, W., J.P. . . .	20	0	0
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Jones, Miss M. Eaton .	20	0	0
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Mason, G. F. . . .	20	0	0
Mason, Rev. W. Wright .	20	0	0
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Harrison, Rev. Dr.	15	0	0
Dickson, Rev. Canon	15	0	0
Markham, Rev. R. F.	15	0	0
McCorquodale, Mrs.	15	0	0
Lucas, Mrs. M. A.	15	0	0
Pritchard, Miss A. D.	15	0	0
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Rimmer, J.	15	0	0
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Sims, Rev. Canon	10	10
Smith, Rev. H. Gilison	10	10
†Spooner, The Ven. Archdeacon	10	10
Stevenson, Rev. Canon Morley	10	10
Sodor and Man, Rt. Rev. Lord Bishop of	10	10
Taylor, James	10	10
Twigge, The Misses	10	10
Vrest, T. P.	10	10
Warrington, Right Rev. Bishop of (E. H. Kempson)	10	10
Wilson, Miss A. K.	10	10
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Bennett, Rev. G. L.	10	0	0
Bentley, Edward	10	0	0
Boyce, Professor R. W.	10	0	0
Bradbury, J. F.	10	0	0
Bristow, Miss	10	0	0
Buckton, Mrs. J. D.	10	0	0
Buckley, W.	10	0	0
Burrough, Rev. J.	10	0	0
Calvert, Mrs.	10	0	0
Campbell, Mrs. Herbert	10	0	0
Capetown, His Grace the Archbishop of	10	0	0
Carleton, Rev. E. C. E.	10	0	0
Carter, Professor	10	0	0
Caw, J. M.	10	0	0
Caton, Dr. Richard	10	0	0
Comber, Mrs. Thos.	10	0	0
Cochran, W. H.	10	0	0
Cookson, Rev. and Mrs. Harry	10	0	0
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Driles, Mrs.	10	0	0
E.H.D.	10	0	0
Duke, Rev. Canon E. St. A.	10	0	0
Dun, John	10	0	0
Farmer, R.	10	0	0
Farington, Mrs.	10	0	0
Farington, H. Nowell	10	0	0
Fernie, Miss Jane	10	0	0
Fernie, Miss C. K.	10	0	0
Fleming, Mrs.	10	0	0
G.H.O., A Thankoffering	10	0	0
Garnett, Mrs. C. M.	10	0	0
Garnett, R.	10	0	0
Gates, A. G.	10	0	0
Gates, Mrs. F. C.	10	0	0
Gladstone, Mrs. & Miss	10	0	0
Greenhall, Henry	10	0	0
Greenshields, The Misses	10	0	0
Glynn, Dr.	10	0	0
Guest, Miss	10	0	0
Hakes, Miss	10	0	0
Hall, Miss	10	0	0
Hanmer, H. H.	10	0	0
Harrison, Miss Marion	10	0	0
Hele-Shaw, Professor	10	0	0
Hirst, Rev. J.	10	0	0
Holland, Rev. Canon F. J.	10	0	0
Holmes, Mr. & Mrs. A.	10	0	0
Holt, Miss S.	10	0	0
Hornby, Miss	10	0	0
Hunt, Rev. H. de Vere	10	0	0
Ingham, Mr. & Mrs. E. A.	10	0	0
Irwin, Mrs. T.	10	0	0
Irwin, Mrs. M. E.	10	0	0
J.C.H.	10	0	0
Kelsall, Miss	10	0	0
Kent, Mrs.	10	0	0
Lambert, Rev. Canon Edgar	10	0	0
Larcombe, Rev. M. W.	10	0	0
Lee, Alex.	10	0	0
Lee, Thomas	10	0	0
Lee & Nightingale	10	0	0
Livingstone, Rev. W. R.	10	0	0
McAndrew, Mrs. R. A.	10	0	0
Markham, Rev. A. A.	10	0	0
Mawby, W.	10	0	0
Mercer, T.	10	0	0
Meares, Thomas	10	0	0
Mellor, G. H.	10	0	0
Melly, Mrs. E.	10	0	0
Milne, I.	10	0	0
Moon, E. R. P.	10	0	0
Moulton, Miss C.	10	0	0
Moulton, Miss C. (on account late Miss E. E. Crowe)	10	0	0
Nash, Rev. & Mrs. H. Allden	10	0	0
Nemo	10	0	0
Nixon, Mrs. Preston	10	0	0
Nosworthy, Mr. & Mrs.	10	0	0
Nutting, Sir John G., Bt.	10	0	0
Occleston, Miss	10	0	0
Paton, Mrs. Eliz. Jane	10	0	0
Peters, Miss Lucy	10	0	0
Petter, Miss E.	10	0	0
Pilkington, E.	10	0	0
Probyn, Rev. H. E. H.	10	0	0
Pye, Henry E.	10	0	0
Rhyner, C.	10	0	0
Reed, Dr. W. Cash, M.D.	10	0	0
Richardson, Rev. Canon J. B.	10	0	0
Ryle, Miss	10	0	0
St. George, Mrs. & Miss Howard	10	0	0
Sawyer, John T.	10	0	0
Sherlock, The Misses	10	0	0
Smart, Mrs.	10	0	0
Smart, The Misses	10	0	0
Smith, J. Alderson	10	0	0
Smith, R.	10	0	0
†Smith, Robert H.	10	0	0
Smithwick, Rev. Canon	10	0	0

	£	s.	d.
Stubbs, Very Rev. Dean	10	0	0
Taylor, Mrs.	10	0	0
Towle, Mr. & Mrs. W.	10	0	0
Tucker, Rev. J. S.	10	0	0
Turner, Rev. E. Tindal	10	0	0
Waterhouse, Miss	10	0	0
Willett, Alderman J. E.	10	0	0
Wilson, Miss E. C.	10	0	0
Winslow, Miss R. M.	10	0	0
Wolmer, Lord	10	0	0
Wright, Miss	10	0	0
Calder, Mrs. S. H.	9	9	0
Dixon, Miss M. E., Exors. of	9	0	0
Henderson, F.	9	0	0
†Bartlett, Rev. F. A.	8	8	0
Grant, D. H.	8	8	0
Harrison, Miss A. B.	8	8	0
†Lea, John	8	8	0
Rushton, Mr. and Mrs. W. L.	8	8	0
Calder, James	8	7	0
McConnell, R.	8	0	0
Malaher, Rev. C. L.	8	0	0
†Shears, Dr. & Mrs. Chas. H. B.	8	0	0
Wright, Miss	8	0	0
Poste, Miss L.	7	17	0
Chamberlain, Rev. E. E.	7	16	0
Lister, H. J.	7	7	0
Mein, Mrs. & The Misses	7	7	0
Bartlett, Miss A. M.	7	6	0
Manchester, The Very Rev. Dean of	7	2	0
Marsh, I.	7	2	0
Walker, Miss	7	2	0
Rathbone, Mrs. Theo.	7	0	0
Hagger, C. H.	7	0	0
Clarke, Rev. B. S. and Children	7	0	0
National Brotherhood Conference	6	14	6
Anonymous	6	10	0
Lunt, Mrs. S. T.	6	10	0
Manserg, T. R.	6	9	9
Bailey, Dr. R. T., M.B.E.	6	6	0
Harrison, Miss M. E.	6	6	0
Lander, Rt. Rev. Bishop	6	6	0
Lomax, J. K.	6	6	0
Rycroft, Rev. Canon	6	6	0
Taylor, Mr. & Mrs. E.	6	6	0
Thompson, Percy W.	6	6	0
Yeld, Rev. C.	6	6	0
Brittain, Miss	6	0	0
Elliott, Miss E. F. J.	6	0	0
Luck, William	6	0	0
Thompson, Miss	6	0	0
St. Ebb's Church, Oxford	5	14	0
Masson, Mrs.	5	6	2

	£	s.	d.
Anonymous	5	5	0
Barlow, W.	5	5	0
Bolton, W.	5	5	0
Baylis, T. Henry, K.C	5	5	0
Bennett, J. E.	5	5	0
Bardsley, Rev.	5	5	0
Bickersteth, Right Rev. Bishop and Mrs.	5	5	0
Bleakley, Mrs. and The Misses	5	5	0
Bolton, W. and family	5	5	0
Brown, Rev. C. M.	5	5	0
†Concannon, Col.	5	5	0
Cooke, Mr. & Mrs. T. W.	5	5	0
Corsellis, Miss	5	5	0
Crook, Walter	5	5	0
Cross, Henry	5	5	0
Davies, Vere. B.	5	5	0
Deathe, Mr. & Mrs.	5	5	0
Dickenson, Mr. & Mrs.	5	5	0
Fenton, Thomas	5	5	0
Ferraby, Miss J.	5	5	0
Gough, Admiral & Mrs.	5	5	0
Geves, Mrs. C. W.	5	5	0
Griffin, J.	5	5	0
J.H.	5	5	0
†Harris, Mrs.	5	5	0
Hardeman, Mr. and Mrs. J. G.	5	5	0
Herbert, H.	5	5	0
Incumbent, St. Paul's, Liverpool	5	5	0
Johnson, Joshua	5	5	0
Jones, Rev. C. F.	5	5	0
Jones, Mrs. J. E. Rice	5	5	0
Kelsall, Mrs.	5	5	0
Kelsall, Miss H.	5	5	0
Kemp, Miss S.	5	5	0
Kershaw, J. B. C.	5	5	0
Lean, T. N.	5	5	0
Lester, Rev. H. A.	5	5	0
Lipscombe, Mr.	5	5	0
Lunn, Rev. G.	5	5	0
Manchester, The Lord Bishop of	5	5	0
Markham, Mrs.	5	5	0
Moon, T.	5	5	0
Nichols, E. W.	5	5	0
Nicholson, R. & Sons.	5	5	0
Niggeman, Bernard J.	5	5	0
Pain, Miss M.	5	5	0
Penny, Mrs. Isaac	5	5	0
Peters, Mr. & Mrs.	5	5	0
Pirrie, Lady	5	5	0
Pollitt, Alfred	5	5	0
Porter, Thos. & Sons	5	5	0
Powell, F. H. & Co.	5	5	0
Rathbone, Mrs. Herbert R.	5	5	0
Richards, Mrs. David	5	5	0

	£	s.	d.
chofield, J.	5	5	0
choles, J.	5	5	0
hawfield, Mr. & Mrs. A.	5	5	0
harpe, F. T., M.A.	5	5	0
mith, Rev. R.	5	5	0
treet, Dr. Charles	5	5	0
yers, Thomas D.	5	5	0
emple, Tom	5	5	0
hraves, Edwin	5	5	0
iffin, Mr. & Mrs.	5	5	0
imbrell, Rev. W. F.			
John	5	5	0
otty, Mr. & Mrs.	5	5	0
uckniss, C. W.	5	5	0
illar, Arthur	5	5	0
Varing, Mr. & Mrs. I.	5	5	0
Vhitehead, Thos. & Sons	5	5	0
Vhittle, Dr. & Mrs. Glynn	5	5	0
Villiams, Rev. Canon			
Wright	5	5	0
Villiamson, Mrs. Alfred	5	5	0
Vynter, A. E.	5	5	0
nonymous	5	0	0
nonymous	5	0	0
nonymous	5	0	0
nonymous	5	0	0
Friend	5	0	0
Friend	5	0	0
Laywoman	5	0	0
Nonconformist	5	0	0
Thankoffering from St.			
Luke's, Tranmere	5	0	0
Thankoffering for			
Bishop Ryle's Writings	5	0	0
dams, John R.	5	0	0
gnew, T. F. A.	5	0	0
lexander, A.	5	0	0
mbrose, John	5	0	0
nderson, Rev., Canon	5	0	0
rnold, Miss	5	0	0
shton, Miss E. L.	5	0	0
tkinson, W. J. A.	5	0	0
ailey, W.	5	0	0
alharry, Miss	5	0	0
almer, P. & Son	5	0	0
ankier, T. H.	5	0	0
anner, W. G.	5	0	0
arnes, W. P.	5	0	0
axter, F. H.	5	0	0
edwell, Miss	5	0	0
edwell, Miss M.	5	0	0
eeston, Mrs.	5	0	0
ell, Rev. R. G.	5	0	0
lezard, Mrs. Elizabeth	5	0	0
olton, Rev. H. S.	5	0	0
ooth, Mrs.	5	0	0
raby, Fredk.	5	0	0
rakell, Thos.	5	0	0
riggs, Prof. H.	5	0	0

	£	s.	d.
Broad, Rev. J. L.	5	0	0
Brown, Capt.	5	0	0
Brown, Leadley	5	0	0
Browne, Mr. & Mrs. I.	5	0	0
Buckton, Mrs. E.	5	0	0
Bullen, Miss	5	0	0
Burgess, Wm.	5	0	0
Burn-Bailey, Miss Alice	5	0	0
Burroughs, A.	5	0	0
Bush, Mr. & Mrs. Robert	5	0	0
Byford, H.	5	0	0
Calvert, Mrs. (in memory of Bishop J. C. Ryle)	5	0	0
Calvert, Mrs. (in memory of grandparents)	5	0	0
Calvert, Mrs. (in memory of Lord Harrowby)	5	0	0
Carey, Professor F. S.	5	0	0
Charlton, Rev. W.	5	0	0
Cook, Wm. Johnson	5	0	0
Corrin, Mr. & Mrs. C. H.	5	0	0
Courtenay, Rev. R. M.	5	0	0
Crane, G. I.	5	0	0
Cruttenden, Mrs. Courtenay	5	0	0
Dale, G.	5	0	0
Dale, Dr. Alfred	5	0	0
Dalton, Henry R.	5	0	0
Dobree, Rev. E. B.	5	0	0
Donne, Ven. Archdeacon	5	0	0
Dugmore, Rev. W. E.	5	0	0
Dutton, Mrs.	5	0	0
E.C.A., A Thankoffering	5	0	0
Eddowes, Mrs.	5	0	0
Ellis-Jones, Mrs. Eliz.	5	0	0
†Evans, Arthur L.	5	0	0
Evans, Mrs.	5	0	0
Evans, Rev. C. A. Markham	5	0	0
†Fernie, Mrs.	5	0	0
F.E.	5	0	0
Foster, Mrs.	5	0	0
Franklin, Miss	5	0	0
Freeman, Thos. W.	5	0	0
Frodsham, Rev. T. E. C.	5	0	0
Frost, F. A.	5	0	0
Gamble, Miss D. E.	5	0	0
Gardner, Miss	5	0	0
Garrad, Rev. C. E.	5	0	0
Garnett, Mrs. C. M.	5	0	0
Garnett, Mrs.	5	0	0
Gasgoine, Mr.	5	0	0
Gee, I. T.	5	0	0
Gibson, J. C.	5	0	0
Gillespie, H. S.	5	0	0
Goodacre, W.	5	0	0
Gordon, Mrs.	5	0	0
Gossage, Mrs. W. W.	5	0	0
Graham, J. C.	5	0	0

	£	s.	d.
Gregson, C. E. L.	5	0	0
Grundy, Rev. G. F.	5	0	0
Gull, Rev. J. E.	5	0	0
Hadow, Rev. F. [illegible]	5	0	0
Hall, Mrs.	5	0	0
Hall, Mrs	5	0	0
Hall, Miss	5	0	0
Harris, Rev. J. Montagu	5	0	0
Harrison, Mrs.	5	0	0
Hart, Wm.	5	0	0
†Hartley, Mrs.	5	0	0
Hayhurst, Mrs. C. H.	5	0	0
Hearle, Rev. G. W.	5	0	0
Hextall, Mrs.	5	0	0
Higson, Miss J. E.	5	0	0
Hobday, Miss Lucilla	5	0	0
Hobson, Rev. & Mrs.	5	0	0
Holme, G.	5	0	0
Holme, Mrs. A. H.	5	0	0
Holmes, F. C.	5	0	0
Hope, Dr.	5	0	0
Hopwood, C. H.	5	0	0
Howell, Rev. Canon	5	0	0
Howson, Ven. Archdeacon	5	0	0
Jackson, Rev. George	5	0	0
James, Rev. Dr.	5	0	0
Johnston, Mrs.	5	0	0
Jones, Mrs. M. J., and family	5	0	0
Jones, L. Lewis	5	0	0
Jones, Richard	5	0	0
Jones, Mrs. I. M. Owen	5	0	0
Jowett, Mr. & Mrs. J. E.	5	0	0
"K"	5	0	0
Kaufmann, J.	5	0	0
Kempson, Rev. E. A.	5	0	0
Kirkpatrick, J.	5	0	0
R.L., Thankoffering from	5	0	0
Lamb, Mrs.	5	0	0
*Langton, Miss R. D.	5	0	0
Liardet, Lieut. H. M.	5	0	0
"Lillie"	5	0	0
Littler, Rev. I.	5	0	0
Lomax, Benjamin H.	5	0	0
Lucas, Mrs. Francis	5	0	0
Lumley, Mr. & Mrs. R.	5	0	0
†Mace, Mr. & Mrs. E. C	5	0	0
McMurtrie, John	5	0	0
McNair, James A.	5	0	0
Macrorie, Rt. Rev. Bishop	5	0	0
Macrorie, Mrs.	5	0	0
M.A.N.	5	0	0
Maddock, T. C.	5	0	0
Marjorian, Mrs.	5	0	0
Marsh, Rev. R. H.	5	0	0
Marshall, Mrs. M. D	5	0	0
Maude, Mrs.	5	0	0
Maude, Miss	5	0	0
Mitchell, Miss H. M. G.	5	0	0
Mole, Keartland	5	0	0
Moore, R. H.	5	0	0
Moulton, T. A.	5	0	0
Moulton, Mrs.	5	0	0
Murray, I.	5	0	0
Nevins, J. Birbeck	5	0	0
Ockleston, Mrs.	5	0	0
Otley, Miss	5	0	0
Owen, W. H.	5	0	0
Park, Mrs. M.	5	0	0
Parker, Miss	5	0	0
Paul, Mr. F. T.	5	0	0
Pearson, The Misses E. M. and A. E.	5	0	0
Pelt, Mrs. T.	5	0	0
Pennell, Mrs. Edwin	5	0	0
†Phillimore, Rev. The Hon. S. H.	5	0	0
Pickmere, E. R.	5	0	0
Pigot, Rev. & Mrs. E. C.	5	0	0
Pollit, Alfred	5	0	0
Poole, Mrs. Jane	5	0	0
Potter, Miss A.	5	0	0
Powell, Rev. F. I.	5	0	0
Prescott, Mrs.	5	0	0
Probyn, Mrs. A. Louisa	5	0	0
Phythian, I.	5	0	0
Redfern, Mrs.	5	0	0
Richardson, W.	5	0	0
Richmond, Mrs.	5	0	0
Rimmer, W. Y.	5	0	0
Roberts, Miss	5	0	0
Robinson, Miss J.	5	0	0
J.R. & D.R. (in memory of their Baptist Parent)	5	0	0
Rodriguez, Mr. & Mrs.	5	0	0
Ruddock, Rev. N. H. C.	5	0	0
Russell, C.	5	0	0
Senior, Rev. W. S.	5	0	0
Sephton, Rev. J.	5	0	0
Shallcross, Mrs.	5	0	0
Shearer, I.	5	0	0
Simpson, Rev. E. L.	5	0	0
Simpson, Professor	5	0	0
Sing, Mrs.	5	0	0
Skafte, C. H. C.	5	0	0
Smaridge, Mrs.	5	0	0
Smithwick, Mrs.	5	0	0
†Stock, W. H.	5	0	0
Strickland, J.	5	0	0
Stuart, Mrs. S. B.	5	0	0
Stubbs, Lucas P.	5	0	0
Sumner, Dr. Benjamin	5	0	0
Sumner, Mrs. Josephine	5	0	0
Sutcliffe, T.	5	0	0
Sutcliffe, W. T.	5	0	0
Sylvester, Miss	5	0	0
Taylor, Mrs. Hibbert	5	0	0
Taylor, R.	5	0	0

	£	s.	d.
ylor, E. W.	5	0	0
omas, Richard	5	0	0
ompson, The Misses	5	0	0
ompson, J. Albert	5	0	0
nne, Mrs. Bertha E.	5	0	0
d, Rev. W. M. R. N.	5	0	0
rnon, James	5	0	0
ade, Rev. & Mrs. F. G. Rochfort	5	0	0
alker, Rev. J.	5	0	0
alker, G. E.	5	0	0
arburton, Rev. & Mrs. W.	5	0	0
ard, Rev. E. D.	5	0	0
ard, Lewis	5	0	0
atkins, Mrs.	5	0	0
atkins, Ven. Archdeacon	5	0	0
ells, Rev. Canon	5	0	0
ells, Rev. Rawdon M.	5	0	0
esley, Rev. E. A.	5	0	0
etherell, W.	5	0	0
ilberforce, Professor	5	0	0
ilkinson, M.	5	0	0
illiams, Mrs. Rowland	5	0	0

	£	s.	d.
Wilson, Miss	5	0	0
Winterbottom, Miss	5	0	0
Woodcock, A. B.	5	0	0
Woods, Mr. & Mrs.	5	0	0
Youd, Mr. & Mrs. T.	5	0	0
Zwilchenbart, Mrs.	5	0	0
Sums under £5	2745	12	2
COLLECTIONS FROM RURAL DEANERIES			
Bootle	668	8	0
Childwall	397	2	11
Liverpoool North	208	4	6
Liverpool South	441	4	0
North Meols	439	4	7
Ormskirk	407	2	9
Prescot	574	19	3
Toxteth	1468	4	11
Walton	163	6	2
West Derby	265	5	11
Wigan	658	16	8
Winwick	344	19	1
Collections outside Diocese	125	8	3
Collections in the Lady Chapel	546	14	8
Proceeds of Lectures	80	3	4

FORM OF BEQUEST.

"I bequeath to the Liverpool Cathedral Committee incorporated y the Liverpool Cathedral Act, 1885, the sum of £ : : o be applicable for all or any of the purposes for which such Committee are by the Liverpool Cathedral Act, 1902, empowered to eceive legacies. And the receipt of the Treasurer or other duly uthorised officer for the time being of such Committee shall be a ufficient discharge for the same."

Appendix III (C).

List of Subscriptions to the Building Fund

Paid and Promised since June 10th, 1924

N.B.—In the middle of June, 1924 *an appeal was made for* £300,000 *towards th estimated cost of building the Great Central Space and Western Transept Towards this sum the following subscriptions have been received up August* 12*th,* 1924. *Further subscriptions will be gratefully acknowledged b the Hon. Treasurers, Church House, Liverpool, to whom cheques should b made payable.*

	£	s.	d,
Abram, Dr. J. Hill and Miss	52	10	0
Adami, Dr. G. (Vice-Chancellor, Liverpool University	10	10	0
Ager, Lieut.-Col. F. G., D.S.O.	25	0	0
Ainslie, The Rev. Canon and Mrs.	20	0	0
Allan, Mrs. R. G.	500	0	0
Allen, F. A.	1	1	0
Anonymous	500	0	0
do.	1	0	0
do.	100	0	0
do.	2	2	0
do.	3	3	9
do.	13	0	0
do.	1	1	0
do.	5	0	0
do.	5	0	0
do.	1	5	6
do.	100	0	0
do. (per the Bishop of Liverpool)	3	10	0
Arden, T. H.	25	0	0
Arkle, Miss Evelyn A.	50	0	0
Arkle, Miss E. S.	100	0	0
Arkle, Miss Gertrude	50	0	0
Arnst, Mr. & Mrs. C. T.	100	0	0
Ashcroft, Oscar S.	100	0	0
A Thankoffering	5	0	0
Audley, Geo.	500	0	0
Badger, H. Shakespeare	5	0	0
Bailey, J. L.	210	0	0
Bailey, Dr. R. Threlfall, M.B.E.	25	0	0
Bailey, Miss Henrietta Ellen	5	5	0
Bale, Stewart	5	5	0
Bank, C. H.	5	0	0
Barbour, Edward	5	5	0
Bardswell, Mrs. S. E.	25	0	0
Barker & Dobson, Ltd.	10	10	0
Barr, James	25	0	
Bartlett, Miss A. J.	10	10	
Baskerville, H. D.	10	0	
Batesons & Co.	100	0	
Bateson, Wilfrid	20	0	
Beattie, Rev. Ernest H.	50	0	
Beath, Capt. & Mrs.	5	0	
Beausire, Mrs.	25	0	
Beavan, Miss Margaret	5	0	
Beazley, J. H.	21	0	
Beazley, Eric B.	5	0	
Beazley, R. C.	50	0	
Beckwith, Col. H. L.	10	10	
Bedwell, Miss	2	2	
Bedwell, Miss Mary	5	0	
Bell, H. T.	5	0	
Bell, Mrs. Ethel M. Forbes	6	6	
Bell, Lady C. K.	100	0	
Bell, Miss Winifred	10	10	
Bell, Prof. Blair	10	10	
Benyon, Roger	3	3	
Besward, Mr. & Mrs. W.	5	5	
Bevan, Mrs.	1	0	
Bibby, Arthur W.	500	0	
Billson, Edgar L.	100	0	
Birch, Miss C. E.	1	1	
Bird, G. P.	10	0	
Bishop, Mrs.	30	0	
Booth, Miss Annie	1	1	
Bowes, Mr. & Mrs. Wm.	52	10	
Bowes, Miss	2	0	
Brancker, Miss A.	100	0	
Bridge, Rev. & Mrs. Donald	1	1	
Broad, Rev. J. Ledbrooke	5	0	
Brocklebank, Harold	3000	0	
Brown, Mrs. Mary H.	50	0	
Brown, Mr. & Mrs. W. H.	50	0	
Buckley, Mr. & Mrs. Frank	25	0	
Buckley, Lieut.-Col & Mrs. Albert	25	0	

	£	s.	d.
Buckley, Mr & Mrs. Rex	25	0	0
Buckley, Capt. W. N.	25	0	0
Buckton, Mrs. M. E.	10	0	0
Burrough, B. P.	5	0	0
I.A. & R.C.	20	0	0
"J.C." (Estate of, per Rev. G.J.)	10	0	0
Calder, Miss	10	0	0
Calwdell, Mr. & Mrs. Francis	25	0	0
Caldwell, T. Fisher	20	0	0
Camenisch, R. A.	50	0	0
Campbell & Co.	1	2	6
Cannington, M. L.	105	0	0
Carr, Abel.	5	5	0
Charters, Mrs. Eliz.	5	0	0
Chester, The Right Rev. the Lord Bishop of	3	3	0
Chevalier, Miss Edith L.	10	0	0
Chevalier, Miss M. Evelyn	10	0	0
Christ Church, Ealing	2	10	0
Cockeram, A. Winter	100	0	0
Cohen, Harold L.	500	0	0
Cohen, Major J. Brunel	100	0	0
Coles, Mr. & Mrs Moorsom	5	0	0
Collinson, Thos. A.	50	0	0
Comber, Miss Margaret	50	0	0
Comber, Miss Maria E.	25	0	0
Concannon, Col. H.	5	5	0
Constable, K. M.	10	10	0
Cooke, John H.	21	0	0
Cooke, J. J. Verdin	21	0	0
Coop, Rev. Canon J. O.	25	0	0
Cottam, Miss Fanny	5	0	0
Cotton, V. E.	5	5	0
Cotton, Miss Mabel	1	1	0
Couper, Mrs. E. A.	20	0	0
Couper, Miss Alison M.	5	5	0
Crosthwaite, Ald. A.	250	0	0
Crosthwaite, Mrs.	25	0	0
Damsell, Arthur	50	0	0
Dawbarn, Mr. & Mrs. J. Y.	5	0	0
Dawkins, Lady Bertha	50	0	0
Deacon, H. Wade	20	0	0
Denton, Major & Mrs. W.	10	0	0
Derby, the Earl and Countess of	1000	0	0
Dickson, Rev. Canon	3	3	0
Dobson, Mr. & Mrs.	10	0	0
Douglas Crawford, Mrs. E. Y.	10	10	0
Dover, Bishop of	200	0	0
Downie, Geo.	10	0	0
Dubs, Mrs. M. E.	10	0	0
Earle, Mrs. A. B.	10	0	0
Eastwood, Mr. & Mrs. W. H.	20	0	0

	£	s.	d.
Eckersley, N. ff	500	0	0
Elcum, Rev. C. C.	10	0	0
"Elkra," North Wales	100	0	0
Elsley, Mrs. W. J.	50	0	0
Elsley, Rev. W. J.	10	0	0
Ellis, John	52	10	0
Ellis-Jones, The Misses	25	0	0
Ellis, H. N.	1	0	0
Emmett, Rev. W. E.	1	1	0
E.S.C.	5	0	0
Eton College, Room 24	1	1	0
Evans, Geo.	1	0	0
Eyre, Rev. John	5	5	0
Eyre, The Misses	5	5	0
Fairbrother, G. H.	10	10	0
Farmer, Richard	25	0	0
Fell, Mr. & Mrs. H. W.	25	0	0
Fenton, Thomas	5	5	0
Fernie, H. F.	1000	0	0
Fernie, W. K.	500	0	0
Fish, E. H.	20	0	0
Fitzsimmons, A. W.	1	0	0
Forrester, J.	5	0	0
Forster, Joseph	10	0	0
Forwood, Sir William, K.B.E.	500	0	0
Frazer, Rev. H. (per the Bishop of Liverpool)	2	2	0
G.G.	10	0	0
Gamble, Dowager Lady	20	0	0
Gamble, Mrs. Eleanor E.	50	0	0
Gardner, Miss E. J.	10	10	0
Gaskell, Rev. A. H.	10	10	0
Gaskell, Dr. L. S.	10	10	0
Gee, Miss Helen	1	1	0
H.G.	5	0	0
Gibbons, Miss A. M.	100	0	0
Gibbons, Mrs.	100	0	0
Gibbons, Miss S. M.	5	0	0
Gibbons, Wm.	250	0	0
Gibson, B. A.	1	0	0
Gilbert, Walter	50	0	0
Gilbertson, Jas.	250	0	0
Given, Dr. J. C. M.	10	0	0
Gladstone, Mrs. W. H.	15	15	0
Gordon, James Edgar	100	0	0
Gossage, Mrs. F. H.	110	0	0
Gradatim et Paulatim	37	5	0
Green, Edwin.	250	0	0
Griffith, Miss M. A.	2	0	0
Guardian, The (per Sir W. B. Forwood, K.B.E.	3	3	0
Hakes, Miss M. K.	5	0	0
Halewood Church	1	0	5
Hall, R. E.	2	2	0
Hammond, Rev. B.	2	0	0
Hardeman, J. T.	10	10	0
Harding, Mrs. Mary	2	2	0
Hargreaves, E. J. R.	10	0	0

	£	s.	d.
Harrington, Miss C. E.	2	2	0
Harrison, Mrs. Herbert P.	250	0	0
Hartley, Henry	20	0	0
Hemmons, Alfred	1	1	0
Henderson, Miss M. E.	25	0	0
Hereford, The Bishop of and Mrs. Linton Smith	21	0	0
H.L.H. & J.G.L.	1	1	0
Hignett, Mrs. & Miss	100	0	0
J.H.	1	1	0
Hind, Miss	5	0	0
Hockley, Rev. Canon	20	0	0
Holden, Thos.	10	0	0
Hole, Constance	1	0	0
Holt, Mr. & Mrs. Frank	15	0	0
Holt, Mr. & Mrs. Lawrence	100	0	0
Hope, Philip H.	10	0	0
Horsfall, Mrs. S. J.	20	0	0
Houghton, Thos.	1	1	0
Household at "Ivanhoe," Malvern	5	0	0
Hughes, A. R.	5	0	0
Hughes, Thomas	120	0	0
Hunter, Joseph	5	5	0
Hyde, Sir Charles, Bt.	25	0	0
Ingham, Peter	1	0	0
Inglis, A. G.	21	0	0
"In Loving Memory— Margaret Hughes"	1	1	0
In Memoriam H.M.S.	18	0	0
In Memoriam	50	0	0
In Memory of Fred Joseph Bartlett	20	0	0
In Memoriam, J.L.E.	2	2	0
Ireland, Rev. F.	1	1	0
Ireland, Miss S. J.	1	1	0
Ivens, Miss Francis, M.B.,M.S.	52	10	0
Jackson, Miss A. E.	5	5	0
Jackson, David T.	5	5	0
Jackson, Mrs. W. G.	3	10	0
W. R. Jacob (L'pool) Ltd.	5	5	0
Jacobson, Miss Eliz.	5	5	0
James, Mr. & Mrs.	10	0	0
Jeans, Mr. & Mrs. Allan	25	0	0
Johnson, Mr. & Mrs. T.	3	3	0
Johnson, Sir Benjamin and Lady	500	0	0
Jolly, Miss M.	1	1	0
Jones, A., Litherland	10	0	0
Jones, C. Sydney, M.P.	100	0	0
Jones, E. Herbert	1	1	0
Jones, Mrs. M. J.	5	0	0
Jones, P. Carter	5	5	0
Jowett, H. ("In Memory of Sarah Kempson")	5	5	0
Kelsall, Rev. J. E.	10	0	0
Kewley, J. R.	10	0	
Kewley, Miss	10	0	
Kidd, Mr. & Mrs. Fred S.	5	5	
King, Gertrude Miss	10	0	
Kurtz, W. B.	100	0	
Laffan, Mrs.	2	0	
Latham, John	1000	0	
Lawrence, Hubert	100	0	
Lawrence, Sir Walter	2	2	
Lea, Alderman John.	25	0	
Leach, Wilfred H.	20	0	
Lee, Alex.	10	0	
Lenton, William	5	0	
Leventon, Mrs. Herbert	20	0	
"Listener-in," Neath	1	0	
Littlebury, J. E. B.	10	0	
Littleover Parish Church	2	4	
Lloyd, Mrs. Walter	5	5	
Lockett, A. H.	10	0	
Lovett, The Rev. P. W.	1	0	
Luckock, the Rev. Canon A. M.	5	0	
Lunt, S. T.	10	0	
Lyon, The Misses	2	0	
MacLennan, Dr.	10	10	
McAdam, W.	5	0	
McAdam, Mr. & Mrs.	5	0	
McCalman, Mrs. Frances E.	5	0	
McCallum, Mr. & Mrs. Norman	26	5	
"M.D."	1	0	
Maitland, The Misses	10	0	
Malleson, Miss R. V.	5	0	
"Manx Mite"	1	1	
Markham, Rev. R. G. and Mrs.	20	0	
Marshall, Albert E.	6	6	
Marshall, Miss Priscilla	5	0	
Martin, Mr. & Mrs. Horace	2	2	
Mather, Alderman A. S., C.B.E.	100	0	
Mellor, Miss Maria	10	10	
Melly, Mrs. G. H.	100	0	
Melly, G. H.	100	0	
Melly, Wm. R.	25	0	
Menzies, A. E.	105	0	
Merttens, Frank	2	2	
Miller, The Misses (Thankoffering)	4	0	
Mitchell, Miss A.	100	0	
Moore, Miss M.	2	0	
Moore, W. F.	25	0	
Morgan, Rev. Dr. H. D. and Mrs., and their children.	8	8	
Morris, Miss Cordelia	1	1	
Muir, Mr. & Mrs. A. Bryce	50	0	

	£	s.	d.
Mumford, Geo. W.	500	0	0
Munday, Miss R. A.	25	0	0
Murray, P. D.	100	0	0
Myers, The Misses	2	0	0
Noble, H. Heywood	100	0	0
Noble, Mrs. H. Heywood	100	0	0
Noble, Miss M. H.	10	0	0
Norris, Mrs. G. W.	21	0	0
Norris, Miss Margaret	10	10	0
Nuttall, Miss	10	10	0
Oakshott, Miss Florence	25	0	0
Oakshott, Miss Julia M.	25	0	0
Oxton, Miss Florence	2	2	0
Palmer, Mrs. F.	1	10	0
Paris, F. T.	5	5	0
Paton, Sir Alfred B., K.B.E.	200	0	0
Paton, J. A. R.	50	0	0
Paton, The Misses	100	0	0
Peel, F. Bryan	5	5	0
Pendlebury, Miss.	25	0	0
Perkins, Jas. E., F.C.I.I.	52	10	0
Permewan, Mrs. Stella	50	0	0
Phibbs, Miss	10	0	0
Philip, Miss S. (in addition to donation to Gold Fund)	3	0	0
Phillimore, Rev. the Hon S. H.	5	0	0
Pilkington, Major Ernest	20	0	0
Pilkington, Mrs. G. Herbert	100	0	0
Pilkington, G. Herbert	150	0	0
Pilkington, G. L.	100	0	0
Pilkington, W. M.	120	0	0
Plummer, Rev. Canon	5	0	0
Porter, Edmund	2	2	0
Porter, Thomas & Sons, Ltd.	5	5	0
Powell, Miss A. E.	6	0	0
Powell, Miss L.	1	0	0
Powell, Miss Mary M.	6	0	0
Preston, Rev. J. Howard	2	0	0
Probyn, Hubert E. H.	5	0	0
Procter, Chas. J.	10	0	0
Pye, Henry E.	10	0	0
Quinsey, Arnold	10	10	0
Quinsey, Thomas	10	10	0
Radcliffe, Sir Frederick M.	300	0	0
Ramsay, Rev. J. Scott	1	1	0
Rankin, Robert	100	0	0
Rathbone, Hugh R., M.P.	100	0	0
Rathbone, Mrs. W.	25	0	0
Rawston, George P.	50	0	0
Reader of Country Life (per Prof. Reilly)	25	0	0
Reader, P.	20	0	0
Redish, C. S.	5	0	0
Reuth, R. G.	3	3	0
Richardson, Miss A.	2	0	0
Richardson, Miss Annie	5	0	0
Richardson, R. T.	5	0	0
Rimmer, C. N.	5	5	0
Roberts, Miss Margaret H.	3	0	0
Roberts, Miss J. E.	2	2	0
Robinson, Miss Constance	1	1	0
Rogers, Henry	3	3	0
Rogers, Mrs.	5	3	7
Rollo, George	200	0	0
Ross, Mrs.	5	5	0
Rowe, Mrs. Herbert W.	100	0	0
Royden, Miss M. C.	100	0	0
Royds, Lady	200	0	0
Roylance, Miss	10	10	0
Rutherford, Ald, C. H., J.P.	10	0	0
Sandeman, Mrs. C. Srewart	1	1	0
Sanderson, Mrs. Eveline M.	5	0	0
Scholfield, Miss	250	0	0
Scholfield, Miss G.	250	0	0
Scott, W.	5	5	0
Servaes, Miss T. C.	1	1	0
Shears, Dr. & Mrs. Chas. H. B.	10	0	0
Sherwood, Rev. E. C.	1	1	0
Simpson, Walter Maddoc	450	0	0
Singlehurst, Miss	200	0	0
Smith, Miss E. M.	2	2	0
Smith, Miss G. Alderson	1	0	0
Smith, Joseph Walker	105	0	0
Smith, Dr. & Mrs Rawdon	10	0	0
Smith, Miss W.	2	2	0
Snowden, G. R.	5	5	0
Sodor & Man, The Right Rev. the Lord Bishop of	10	0	0
Spicer, Miss	1	0	0
Spratly, Mrs.	10	0	0
Sproule, W. B.	100	0	0
Stevenson, Rev. Canon Morley	25	0	0
Still, Mrs. Mary H.	5	0	0
Stolterfoht. P. T.	20	0	0
Stone, John	500	0	0
Stone, Tom	100	0	0
Stone, Mrs. Tom	25	0	0
Swainson, Rev. W. G.	1	0	0
Swan, Charles A. R.	1	1	0
Sylvester, Rev. Canon	25	0	0
Synge, Mr. & Mrs. L. M.	10	0	0
Taylor, Mrs.	5	0	0
Taylor, John	100	0	0
Taylor, Mrs. Stopford	5	5	0

	£	s.	d.
Taylor, Miss T.	10	0	0
Thicknesse, Rev. C. C.	50	0	0
Thomas, Seth	10	10	0
Thomas, Mr. & Mrs. Thelwall	50	0	0
Thomas, W. Thelwall, F.R.C.S., M.B.E.	1	0	0
Thompson, Miss A. M.	10	0	0
Thompson, Mr. & Mrs. J. Albert	10	0	0
Thompson, Mr. & Mrs. J. G.	10	0	0
Thurlow, The Rev. the Right Hon. Lord	10	10	0
Tilney, Mrs. S.	5	0	0
Timbrell, Rev. W. F. John	5	5	0
Timmis, Miss Eileen Sutton	200	0	0
Timmis, H. Sutton	5000	0	0
Timmis, Mrs. H. Sutton	300	0	0
Timmis, T. Sutton	1000	0	0
Tinne, J. Ernest	100	0	0
Tod, A. C.	20	0	0
Tod, Mrs. Alice J. L.	50	0	0
Tod, N. P.	20	0	0
Toosey, Mrs. E. B.	25	0	0
Toosey, R. J.	50	0	0
Treen, Mr. & Mrs. Robt.	10	10	0
Tunnington, Charles	25	0	0
Tunnington, Mrs. Charles	25	0	0
Turner, E. W.	10	10	0
Tyrer, Mr. & Mrs. Alfred (in Memory of Mr. Tyrer's Father, the late Wm. Kenny Tyrer)	1000	0	0
Tyson, James.	5	0	0
M.W.	1	0	0
Wales, Most Rev. The Lord Archbishop of	3	3	0
Walker, H. Carlton	10	10	0
Wallace, Mrs. Eber	5	5	0
Ward, B. M.	25	0	0
Warrington, The Right Rev. the Bishop of	5	0	0
Watson, H. Cradock	2	2	0
Webster, Miss A. A.	5	0	0
"Wellwisher"	2	2	0
Wenslow, Miss R. M.	10	0	0
West, F. R.	5	5	0
Wethered, Miss E. M.	50	0	0
Whatmoor, Mr. & Mrs. T. A.	2	2	0
Whitley & Co.	50	0	0
Widnes Secondary School (Pupils of Preparatory Department)	1	5	0
Widow's Mite.	1	1	0
Wigan Parish Church	1	17	9
Wilberforce, Prof. L. R.	5	0	0
Wilding, James	5	5	0
Willink, Mrs. W. E.	10	10	0
Willis, Rev. F. E. d'A.	10	0	0
Wilson, Miss E. C.	20	0	0
Wilson, Miss F. Isobel	50	0	0
Wilson, Mrs. John	50	0	0
Wilson, Miss N. B.	50	0	0
Winsor, The Misses	1	10	0
Winterton, F. G.	5	0	0
Wood, Gerald H.	1	0	0
Wood, Mr. & Mrs. Norman	10	0	0
Woodhouse, Miss M. G.	21	15	0
Per Dr. Erskine Young (from those who saw their Majesties from the Balcony, 20/7/24)	1	3	10
Young, Mr. & Mrs. W.H.	5	5	0
Amounts under £1	7	5	5
Collection Boxes :—			
At Messrs. Lewis's	42	0	2
At Messrs. Cooper's	21	13	1
At the Cathedral	1037	16	8
	33162	9	2

Gold Fund

(Gold Coins and Jewellery).

	£	s.	d
A Carpenter Preacher, T.N.B.O.S.	3	0	0
Anderson, Miss A. M.	2	0	0
Anonymous Donors	37	10	0
A Note of Joy from Two Old Cronies	1	0	0
Atcherley, Mrs. M.	5	0	0
A Thankoffering	1	0	0
Ballyn, W.	1	0	0
Bancroft, W.	7	0	0
Bennell, Miss Elizabeth	1	10	0
Bennell, Miss Eliz, & Mary	2	0	0
Brassey, Miss	1	0	0
Camenisch, R. A.	1	0	0
Carstairs, The Misses	2	0	0
Christmas, H. W.	1	0	0
Clarke, Rev. & Mrs. C. M.	0	10	0
Driffield, Mr. & Mrs. F. W.	1	0	0
Dunkerley, Mrs.	0	10	0
Harding, C.	0	10	0

	£	s.	d.
F.W.H.	0	10	0
Hilton, Mrs.	1	0	0
Hobday, Miss Lucia	0	10	0
Homer, Mrs.	0	10	0
Horridge, Miss J. B.	2	0	0
Howell, Miss M. A.	1	0	0
Humphreys, J. G. and Family	8	0	0
In Memoriam A. O.	3	0	0
In Memory of a Dear Sister	1	0	0
A. & E. J.	2	0	0
Jolly, Miss M.	1	10	0
Jones, Miss M. E.	3	0	0
Jones, John Lloyd	1	0	0
Killick, G. E.	5	0	0
Lambert, Mrs. C.	1	0	0
Leggate, Dr. & Mrs.	1	0	0
"Looking unto Jesus"	5	0	0
Luke, Mrs. Evelyn	0	10	0
Macgregor, Miss Helen	1	0	0
Menzies, A. E.	1	0	0
M.E.P.	1	0	0
Millett, Miss	0	10	0
Milner, Mr. & Mrs. C. S.	2	0	0
Moore, Miss Marjorie	1	0	0
Nichels, James	9	0	0
"Phil"	2	0	0
Philip, Miss S.	2	0	0
Pilson, W. A.	2	0	0
Reece, Miss	1	0	0
Rogers, Miss	1	0	0
Rogers, Mrs.	4	10	0
"S" Family	1	0	0
Smith, W. Snowdon	0	10	0
Smyth, Mrs.	5	0	0
Spencer, Miss	1	0	0
Spencer, Miss	0	10	0
Stafford, Mrs.	1	0	0
Thomas, Robert	1	0	0
Thomas, W., O.B.E., J.P.	0	10	0
Toosey, R. J.	1	0	0
White, Mrs. E. D.	1	0	0
Willcocks, A. C.	1	0	0
	147	10	0
Grand Total	£33309	19	2

Gifts of Jewellery and Coins as under have also been received from numerous donors, including :—

Mrs. Belcher, The Misses Elizabeth and Mary Bennell, Miss Butterworth, Mrs. Charlett, Mr. Homer, Mrs. C. Howard, Miss Howden, Miss Hurst, Miss M. Jolly, Mrs. Kenner, "Lagos," Miss Mather, Miss Millet, Mr. & Mrs. C. S. Milner, Miss Robinson, Mrs. Rogers, Miss Spashette, Mrs. Strafford, Miss Wilson, L. W. Whittaker.

23 Rings, 8 Watches, 11 Chains, 5 Studs, Pair Ear-rings, 3 Bracelets, 2 Lockets, 12 Brooches, 1 Pendant, 1 Tray, and various gold and silver coins.

The value of these gifts has not yet been ascertained.

Appendix III (D).

List of Subscriptions to the War Memorial Transept

† *See also List of Donors to the General Fund* (*Appendix* IIIB).

	£	s.	d.
Adams, Miss Maud	2	2	0
Adamson, Mrs. and The Misses	2	2	0
Adcock, Mrs. and Miss A. M.	2	2	0
Aikman, Mrs. W. C.	1	1	0
†Ainslie, Rev. Canon R.	10	0	0
Alexander, Mrs. M. S.	3	3	0
†Alsop, Mr. and Mrs. J. W.	50	0	0
†Allan, James	50	0	0
Anchor Line (Henderson Bros., Ltd.)	50	0	0
Anders, M.	5	0	0
Anderson, Mrs. H. and Mrs. Hosack	10	0	0
Anderson, Mr. and Mrs. Robert	21	0	0
Anonymous	100	0	0
Apalyras, Mrs. Amy	0	10	6
Ashcroft, Charles	100	0	0
†Ashton, Miss Caroline	30	0	0
†Ashton, Miss Harriet	20	0	0
Atkin, Mrs. Mary	1	1	0
Atkinson, R. J.	5	5	0
Austin, Mr. & Mrs. W.	2	0	0
Baildon, Mr. and Mrs. F. N. and Family	5	0	0
Bailey, Francis W., D.S.O.	5	5	0
Bailey R. T.	2	2	0
Bailey, Mrs. Henrietta	1	1	0
Band, Mrs. Mary	2	2	0
Bannatyne, Mrs. Ethel L.	10	0	0
Bannatyne, Mrs. Janet Millar	5	0	0
Barber, John	20	0	0
Barker, H. J.	2	2	0
Barnes, Mrs. Emma E.	3	3	0
Barnett, J.	10	0	0
Barr, Sir James and Lady	100	0	0
†Bartlett, Rev. F. A.	3	3	0
Bates, D. H.	500	0	0
Bates, F. A.	500	0	0
Bates, Sir Percy, Bart, G.B.E.	1000	0	0
Bazett, Mr. and Mrs. A.	25	0	0
Beamish, Miss E.	2	0	0
Beausire, Mrs. F. A. M.	10	0	0
Bebbington, G. W.	2	2	0
Bell, The Misses Elizabeth and Sarah	2	2	0
Bell, Mr. and Mrs. W. T. and Family	20	0	0
Bell, Samuel	2	2	0
Bentley, Frederick	50	0	0
Bibby Bros. & Co.	105	0	0
†Bibby, Mr. and Mrs. A. W.	100	0	0
Bibby, Frank	250	0	0
†Bickersteth, Mrs. A. S.	550	0	0
Bigland, Miss Audrey B.	5	1	0
†Bishop, Mr. and Mrs. C. J.	20	0	0
†Blackburne, Robert I., C.B., D.L.	100	0	0
†Blundell, C. W.	250	0	0
Boadle, Mrs. L.	10	0	0
Boardman, Mrs. Mary	1	1	0
Bodey, Mr. and Mrs. R. T.	5	0	0
Bolton, Mrs. C. R.	1	1	0
Bolton, Mr. & Mrs. W. R.	10	10	0
Booth, Sir A. A. Bart.	500	0	0
Booth, Charles	50	0	0
†Booth, Mrs. Lydia	5	0	0
Bostock, Miss F. A.	1	1	0
Boult, Mrs. Herbert S.	25	0	0
Bourne, John H.	10	10	0
Boyd, Mr. and Mrs. S.	0	10	0
Bowring, C. T. & Co. Ltd.	100	0	0
Bradshaw, Mr., Mrs. and Miss	5	0	0
†Brancker, Charles H.	5	0	0
†Brancker, Miss A.	3	0	0
†Brancker, Richard	20	0	0
Bright, Allan H.	10	0	0
Brockbank, Mr. and Mrs. R. H.	200	0	0
†Brocklebank, Mr. and Mrs. Harold	1000	0	0
†Brocklebank, R. E. R.	50	0	0
Brocklebank, T. & J. Ltd.	100	0	0
†Brocklehurst, G.	100	0	0
Brocklehurst, Mrs. L.	25	0	0
Brodbelt, Mrs. L.	20	0	0
†Brown, Sir A. Hargreaves, Bart., V.D.	100	0	0
Brown, Mrs. E. F. Campbell	10	0	0
Brown, Mrs. S. F.	5	0	0

	£	s.	d.
Brown, Mr. and Mrs. H. Stewart	50	0	0
Bruce, Mrs. Jane Berger	1	1	0
Buck, Mrs. A. K. and Miss A. L.	2	2	0
Buckley, Mr. and Mrs. E. Gladstone	10	10	0
Buckley, Edmund, & Co.	50	0	0
Burns, G. & J. Ltd.	5	5	0
Burrell, The Misses C. S. and A.	150	0	0
Burrell, Mr. and Mrs. J. H.	300	0	0
Burton, Miles Kirk	2	2	0
Bush, E. P.	50	0	0
Bush, Miss A. L.	3	0	0
Bushby, E. F.	100	0	0
Caine, Nathaniel	5	0	0
Cappel, Louis	100	0	0
Carr, Mrs. Amy	2	2	0
Carr, Arthur	0	10	6
Carr, W. J.	0	10	6
Carr, Miss Amy H.	0	10	6
Carr, Thomas	1	1	0
Carver, Charles W.	100	0	0
Cassidy, George	5	0	0
Chadwick, Mr. and Mrs. Joseph	210	0	0
Chappell, Mr. and Mrs. G.	100	0	0
Charles, Miss E. M.	5	0	0
Chavasse, Rt. Rev. Bishop and Mrs. Chavasse	200	0	0
Clark, Mrs. Florence	2	2	0
Clark, Mr. and Mrs. W. R.	2	2	0
Clarke, Sir Edward H. St. L., Bart., and Mrs. E. M. Stuart	50	0	0
Clarkson, H. G.	5	0	0
Clayton, John H.	100	0	0
Cleaver, R. S.	100	0	0
Cliff, Miss Ellen M.	100	0	0
Clint, G. F.	5	5	0
Coates, Mr. & Mrs. W. H.	10	0	0
Cohan, the Misses A. E. and Mary	105	0	0
Cole, Mr. and Mrs. H. A.	100	0	0
Collins, Charles (In Memoriam)	10	0	0
Collinson, Thomas A.	10	10	0
Concanon, Col. & Mrs. H.	10	10	0
Cooban, Mrs. Jane	1	1	0
Cook, A. E. Slater	5	5	0
Cooke, William H.	3	3	0
Cookson, Mr. & Mrs. B.	100	0	0
Cookson, F. S.	5	0	0
Cookson, Mr. & Mrs. Alex	25	0	0
Cookson, Edmund.	5	5	0
Cookson, Mrs. Elizabeth	100	0	0
Cookson, John.	10	0	0
Cookson, T. J.	10	0	0
Cork S.S. Co. Ltd.	10	0	0
Corran, R.	5	5	0
E. D. C.	10	0	0
Cottam, Ernest E.	50	0	0
Craig, Mrs. E.	2	2	0
Craig, Mr. and Mrs. J. Chapman	5	0	0
Critchley, Thomas.	0	10	0
Croft, Mrs. and Miss	1	1	0
Crooks, Edward V	10	0	0
Crosfield, Miss H. M.	5	0	0
Cull, Miss Hariette A.	5	0	0
Cunard S.S. Co. Ltd.	100	0	0
Cunningham, J. A.	5	5	0
Daglish, Miss M. H.	1	1	0
Damsell, Mr. & Mrs. A.	50	0	0
Danson, Sir Francis C.	500	0	0
Darbyshire, the Ven. Archdeacon J. Russell	3	3	0
Darling, Mrs.	1	1	0
†Dart, Capt. Hugh, the Parents of	105	0	0
Darwell, Mrs. A. M.	2	0	0
Davidson, Mrs. M. M.	50	0	0
Dawson, the Rev. Colin	5	0	0
Dawson, Mrs. E. C.	5	0	0
Denard, Mrs.	5	0	0
†Dent, Mr. & Mrs. A. G.	100	0	0
†Derby, Rt. Honble. Earl and Countess of.	500	0	0
Dickinson, Mr. & Mrs. G.	52	10	0
Dorrity, G. A.	1	1	0
Dover, Right Rev. Lord Bishop of	25	0	0
†Dowdall, His Hon. Judge	100	0	0
Duckworth, Sir Dyce, Bt., F.R.C.P., etc.	5	0	0
Dudley, Mrs. F. M.	2	2	0
Dun, R. H.	5	0	0
Dunlop, G. C.	20	0	0
Dunlop, Mrs. Hamilton	50	0	0
Dunlop, Miss Hamilton	2	0	0
†Earle, Arthur	100	0	0
Eccles, Alex & Co.	500	0	0
Eccles, Mr. and Mrs. A. Percy	250	0	0
†Eckersley, J. C.	250	0	0
Edgar, Mr. & Mrs. John	50	0	0
Edmondson, Miss Edith A.	3	3	0
Edmondson, Frank	3	3	0
Edmondson, Harold C.	3	3	0
Edmondson, Neil G.	3	3	0
Edwards, C. F.	25	0	0
Elder Dempster & Co. Ltd.	250	0	0
Elliott, W. R.	5	0	0
Ellison, Mr. and Mrs. J. O. and Geoffrey O. Ellison	100	0	0
†Evans, Arthur Lees	5	5	0
Evans, J. D.	1	1	0

	£	s.	d.
Fausset, Mrs.	2	2	0
†Fernie, Mrs. David	500	0	0
Fernie, H. F.	500	0	0
†Fernie, Miss Jane	500	0	0
Field, Miss Florence	2	2	0
Field, Samuel	50	0	0
57th (West Lancs.) Div.	100	0	0
Findlay, Mrs. Helen	50	0	0
Findlay, Mrs. Hannah	25	0	0
Flack, F. N.	5	5	0
Flenley, Mrs. and Family	12	12	0
Fletcher, Mrs. Mary	0	1	0
Forbes, Kenneth	1	1	0
Ford, Rev. G. A.	2	2	0
Ford, Mrs. M. E.	1	10	0
†Fortune, James B.	10	0	0
†Forwood, Sir W. B., K.B.E.	500	0	0
Foster, Mrs. & The Misses E. K. and M. M. Foster	10	0	0
Fothergill, Mrs. A. A.	5	0	0
†Francis, Rev. John	5	0	0
Fraser, Mr. & Mrs. James	3	3	0
Fraser, The Misses Jean and Bella	2	2	0
Fulton, Mrs. M.	5	0	0
Furness Withy & Co. Ltd.	250	0	0
Geddes, Mrs. David	2	2	0
Gemmell, Dr. & Mrs. J. E.	50	0	0
Getty, Mr. and Mrs.	50	0	0
Gilbert, Mrs.	1	1	0
Gill, Mrs. A.	2	0	0
†Gilmour, Mrs.	100	0	0
Gilmour, Miss E.	5	0	0
†Gladstone, H. N.	100	0	0
†Gladstone, Rev. Stephen E.	10	0	0
†Gladstone, W. L.	150	0	0
Glazebrook, Miss A.	5	0	0
Glazebrook, Miss F. E.	5	0	0
Glazebrook, F. K.	50	0	0
Glazebrook, H. K.	2	2	0
Glazebrook, W. R.	200	0	0
†Glynn, John	50	0	0
Gordon, Rev. C. Eldridge	1	1	0
†Gorst, W. F.	21	0	0
†Gossage, Mrs. F. H.	100	0	0
†Graham, Mr. & Mrs. K.	10	10	0
Graham, Son & Hay Ltd.	100	0	0
Grahn, P. A.	5	5	0
Gray, Mr. & Mrs. Jonathan	20	0	0
Green, Mr. & Mrs. McQuie	2	2	0
Greenshields, Mrs. T. E.	50	0	0
Grossart, Alex.	3	3	0
Grundy, Mrs. Annie	10	10	0
Gummer, Mrs.	2	0	0
Guthrie, Alex	20	0	0
Hale, Frank	2	2	0
Hallett, Mrs. A. R.	10	10	0
Hamilton, Robert J.	20	0	0
Hamilton, The Misses and Mrs. R. F. Martin	15	0	0
Harding, Mrs. E. A.	10	0	0
Hardman, Mrs. I.	10	0	0
†Harford, Mrs. G.	2	2	0
Harker, Charles	5	5	0
†Harris, Mrs. D. Maud	5	0	0
†Harmood Banner, Sir J. S., Bart	500	0	0
Harrison, Miss Edna	5	0	0
Harrison, Mrs. Emily H.	100	0	0
†Harrison, Mr. & Mrs. F.	1	1	0
†Harrison, Sir Heath, Bart.	500	0	0
Harrison, Miss Helena	25	0	0
Harrison, Herbert P.	500	0	0
†Harrison, T. Fenwick	100	0	0
Harrison, T. & J.	500	0	0
†Hartley, Mrs. M. J.	1	1	0
Harvey, Mr. & Mrs. Roland	2	2	0
Hazlewood, Mrs.	0	10	0
P. W. H.	2	0	0
Hayes, Samuel	5	5	0
Heap, Miss S.	20	0	0
Herron, Mr. & Mrs. John	100	0	0
Hesketh, Mrs. Fleetwood	1	1	0
Heyder, Mr. & Mrs. Alex.	20	0	0
Heyworth, C. B.	10	0	0
Higgin, Mrs. E. A.	5	5	0
Higgins, Mr. & Mrs. F. C.	5	5	0
Hilditch, F.	10	0	0
Hiles, Mr. & Mrs. H. E.	10	0	0
Hilton, Mrs. L.	1	0	0
†Hind, Herbert W.	100	0	0
Hinde, C. A.	5	5	0
Hird, R. J.	3	11	0
Hobbs, Miss A. E.	2	2	0
Hoggan, Mrs. M. E.	1	1	0
Holt, Alfred & Co.	100	0	0
Holt, Mr. & Mrs. Frank	10	10	0
†Holt, Mrs. & Miss E. G. Holt	100	0	0
Holt, Mrs. Mary L.	5	0	0
Honeybourne, Mrs. E. E.	1	1	0
Hood, Alfred	100	0	0
Hornby, the Ven. Archdeacon and Mrs. Phipps	5	5	0
Horsfall, Mrs. E. J.	2	2	0
Horsfall, Mrs. G. H.	10	0	0
Hose, Mrs. D.	1	0	0
Houghton, S. M.	10	0	0
†Hoult, Joseph	1000	0	0
Hudson, Rev. and Mrs. W. Clark	10	0	0
Hughes, Miss E. M.	0	2	0
Hughes, Mrs. J.	500	0	0
Hughes, Sir Thomas	200	0	0
Hughes, Mr. & Mrs. Richd.	100	0	0
Hutchinson, W.	25	0	0

	£	s.	d.
rvine, Mrs. D. G.	25	0	0
ames, Mrs. A.	1	0	0
ames, Mrs. C. B.	5	0	0
ames, Mrs. E.	1	1	0
essop, Mrs. A. M. & "J.M."	3	3	0
ob, Mrs. Jessica	10	0	0
ohnson, W. E.	25	0	0
ohnston, Mrs. H. G.	50	0	0
ones, Miss A. B.	1	1	0
ones, Albert	5	0	0
ones & Carter	5	5	0
ones, Miss E. Ellis	5	0	0
ones, Mr. & Mrs. E.	0	10	0
ones, Mrs. M. E.	1	1	0
ones, Mrs. M. E.	50	0	0
ones, G. Oliver	21	0	0
ones, R. H.	1	1	0
ones, T. E.	50	0	0
owett, Mrs. W. Hall	300	0	0
Keiffer, Miss L.	0	5	0
Kenion, Mr. & Mrs. J. H.	50	0	0
Kerr, A. A.	1	1	0
King, R. R. Meade	10	0	0
Knowles, Mr. & Mrs. J.	2	2	0
Knox, Mr. & Mrs. J.	2	2	0
Lamport, & Holt Ltd.	250	0	0
Lancs. & Cheshire R.G.A. (all ranks)	105	0	0
Langton, Miss M. G.	2	2	0
Larrinaga & Co. Ltd.	250	0	0
Lawton, Mr. & Mrs. H.	50	0	0
Lea, Mr. & Mrs. John	5	0	0
Ledger, Mrs. M. A.	1	1	0
Lee, Mrs. A.	0	10	6
Leece, Mrs. F.	5	0	0
Leech, Mrs. E. F. Denton	2	2	0
Leighton, T.	2	2	0
Leitch, Mr. & Mrs. W. B.	100	0	0
Lenthall, Mr. H.	1	1	0
Lenthall, Mrs. H.	1	1	0
Leventon, Mrs. E. M.	5	5	0
Levene, L.	1	1	0
Levy, Herbert W.	50	0	0
Leverhulme, Rt. Honble. Lord	200	0	0
Limrick, O. E. B.	2	2	0
Lockett, W. & J.	250	0	0
Longbottom, Mrs. L.	5	0	0
Lowden, Connell & Co.	100	0	0
Lunn, Mrs. E.	0	10	0
Lunt, S. T.	2	2	0
Lyell, Mr. & Mrs. G. J.	50	0	0
McConnan, Mrs. A. M.	10	10	0
McConnan, Miss A. V.	2	0	0
McConnan, Miss E. M.	2	0	0
McCormack, R.	10	10	0
McCulloch, The Misses	2	2	0
MacGregor, Mr. and Mrs. J. D.	2	2	0
Macdonald, J.	2	2	0
MacLaren, Lawrence	100	0	0
Mace, Thomas Cozens	1	11	6
†Mace, Mr. and Mrs. E. Cozens and Family	26	5	0
Marshall, A. R.	50	0	0
Marshall, Mr. & Mrs. E. and Percy Marshall	2	2	0
Massey, Mr. and Mrs. G.	10	10	0
Maxwell, Walter H.	100	0	0
Maxwell, Mr. & Mrs. A. Hyslop	50	0	0
Mayor, A. L.	50	0	0
Mayor, F. & T. J.	7	7	0
Melly, George H.	100	0	0
Melly, Mrs. L. E.	100	0	0
†Menzies, A. E.	5	5	0
Mersey of Toxteth, Rt. Hon. Viscount	10	10	0
Mersey of Toxteth, Viscountess	10	10	0
Merritt, James	1	1	0
Midgley, Mrs. E.	1	0	0
Mill, Relatives of L. B. Mill	20	0	0
Mill, Mrs. A. M.	6	5	0
Milliken, Miss Mary D.	5	0	0
†Milne, Mrs. & G. Milne	5	5	0
Milner, Mr. & Mrs. C. S.	5	5	0
Milroy, Mrs. Jessie	2	2	0
Minoprio, F. C.	100	0	0
M. J. R.	1	0	0
Mogridge, T. J.	1	0	0
Moodie, E. Ramsey	50	0	0
Moore, Mrs. W. H.	5	0	0
Moore, W. J. and Sisters	10	0	0
Morison, Mrs. M. G.	2	0	0
†Morris, Mr. & Mrs. Thos.	25	0	0
†Morrison, Mrs. G. H.	100	0	0
Morton, Rev. D. E.	1	1	0
†Moss, Miss G. E.	5	0	0
Moss, James, & Co.	50	0	0
Moss, Rev. J. Miles	100	0	0
†Moss, William M.	25	0	0
Mountfield, Mr. & Mrs. Robert	5	0	0
Musker, Mr. & Mrs. W.	5	5	0
Myles, Mrs. E.	2	0	0
†Neilson, Miss E. M.	10	0	0
†Neilson, Ralph L.	100	0	0
Nelson, H. & W., Ltd.	105	0	0
†Nickson, Mr. and Family	25	0	0
Nimmo, Mrs. K. P.	5	0	0
†Oakshott, Arthur J.	100	0	0
†Oakshott, T. D.	250	0	0
Oliver, Mrs. Hannah	1	1	0
Openshaw, Abraham	10	0	0
Orford, Thomas	10	10	0
Owens, Mrs. J.	1	1	0

	£	s.	d.
Owen, Mr. & Mrs. Rowland	10	10	0
Pacific Steam Navigation Co.	250	0	0
†Palmer, Dr. & Mrs. S. J.	20	0	0
Parsonage, Mrs. M.	0	10	0
Partridge, J. B.	1	0	0
Paterson, The Misses A. S. and B. R.	5	0	0
Paton, Allan	50	0	0
Paton, Sir A. Vaughan, K.B.E.	100	0	0
†Paton, Mrs. J. R.	50	0	0
Patrick, the Misses Annie, Isabella and Agnes	2	2	0
Pearson, Edward P.	2	2	0
Peel, F. Bryan.	1	1	0
†Penrhyn, Rev. Canon Oswald	5	0	0
Perim Coal Co. Ltd.	50	0	0
†Petrie, Sir Charles, and Lady Petrie	100	0	0
†Phillimore, Rev. the Hon. S. H.	2	2	0
Pilkington, Mrs. Sarah	3	3	0
Pilkington, H. C.	20	0	0
Pittock, Mrs. E. M.	1	1	0
Plevin, Mrs. H.	1	1	0
Porter, J. F.	5	5	0
Porter, Lt.-Col. and Mrs. R. S.	10	10	0
†Porter, W. S.	25	0	0
Pratt, Mr. & Mrs. A. H.	1	1	0
Price, Rev. W. J.	2	0	0
Purdon, Mrs. G. A.	5	0	0
†Radcliffe, Sir F. M. and Lady Radcliffe	1000	0	0
Radford, Mrs. Mary	1	1	0
Raine, Mrs. S.	1	1	0
Ramsbottom, James	1	1	0
Rankin, Mrs. Helen M.	250	0	0
†Rankin, John	500	0	0
Rathbone, Mrs. A. R.	100	0	0
Rathbone, Mr. & Mrs. Geo.	20	0	0
Ravenscroft, Mrs. C. M.	5	0	0
Rawlins, Mrs. I.	20	0	0
Reece, Isabella, Representatives of the late	1	0	0
Rees, R. L & Mrs. G. A. Rees	25	0	0
Reeve, A.	1	1	0
Reid, Mr. & Mrs. J. M.	10	0	0
Relph, Mrs. Margaret.	1	1	0
Remanda, Alexander.	1	0	0
Riley, C. H.	5	5	0
Roberts, Mrs. F. L.	2	2	0
Roberts, Mrs. Florence Otley	1	1	0
Roberts, Mr. & Mrs. J. B.	10	0	0
Roberts, Rev. R. & Mrs. Roberts	0	10	
Robertson, Sir Helenus R.	50	0	
Robertson, Mr. & Mrs. J.	2	2	
Robinson, Miss Conway	1	1	
Robinson, Mrs. E. G.	2	0	
†Robinson, Miss Mary E.	50	0	
Robinson, R. J.	25	0	
Robinson, Robert	5	0	
Rodgers, Mrs. M. A.	10	0	
Roe, John	0	10	
Roe, Mrs.	1	0	
Roe, Mrs. H.	1	0	
Rogers, Mr. & Mrs. George	2	2	
Rogers, H. P.	1	0	
†Rollo, George	100	0	
I. R.	1	0	
Ross, Mrs. S. F.	1	0	
Royden, Sir Thomas, Bart, C. H.	500	0	
†Royden, Sir T. B., Bart	1000	0	
Rutter, Mr. & Mrs. F. W. Pascoe	100	0	
Rylands, J. Paul	50	0	
Saint, Henry B.	2	2	
St. George, Mr. & Mrs. T. and Mrs. S. St. George	120	0	
Salisbury, Mr. & Mrs. F. and Family	20	0	
Samuelson, Mr. & Mrs. W.	5	0	
Sanderson, Harold A.	250	0	
Scarlett, Mrs. R. H.	10	0	
†Sefton, the Rt. Hon. the Earl of	200	0	
Sefton, the Countess of	100	0	
†Sellars, Frank	500	0	
†Sharp, Mrs. E.	25	0	
†Shears, Dr. & Mrs. C. H. B.	25	0	
Simpson, Sir James Hope	10	0	
Smethurst, Mrs. J. M.	3	0	
Smith, Mrs. A.	1	0	
†Smith, Robert.	10	0	
Soden, H.	2	2	
Spalding, Mrs. M.	25	0	
Spence, S.	2	2	
Spencer, Mrs.	2	0	
†Spooner, the Ven. Archdeacon	2	2	
Springman, Mr. and Mrs. J. H.	10	10	
Stewart, Mr. & Mrs. J. T.	2	2	
Stewart, Robert	1	10	
Staff of the White Star Dominion American Line	23	11	
†Stock, W. H.	25	0	
†Stone, Mr. & Mrs. John	100	0	
†Stone, Robert	100	0	
†Stone, Tom	25	0	
Stoney, Rev. Travers.	1	0	

	£	s.	d.
Stowell, J. T.	100	0	0
Stuart, Mrs. E. K.	10	0	0
†Tarver, J.	5	0	0
†Tate, Sir Ernest W., Bart.	100	0	0
Taylor, C. T.	100	0	0
†Taylor, H. R.	1	1	0
Taylor, R. C.	50	0	0
†Temple, Mr. & Mrs. John	10	10	0
Tenbosch, Mr. & Mrs. J.	10	0	0
Thomas, Mrs. E.	1	1	0
†Thompson, Miss	10	0	0
Thompson, Mrs. G. F.	2	2	0
Thomson, Mrs. A.	5	5	0
†Thorburn, James D.	10	0	0
Thorp, Mr. & Mrs. J.	0	10	0
Threlfall, Mrs. M. A. E.	1	0	0
Thurlow, Mrs.	2	2	0
Tickle, Miss A.	5	0	0
Tillotson, Mr. & Mrs. Robert A.	5	5	0
Tinne, Mr. and Mrs. J. Ernest	100	0	0
Tipton, J. W.	50	0	0
†Tod, Mr. & Mrs. A. J.	100	0	0
†Tod, William	50	0	0
Todd, J. Watson	25	0	0
Toosey, R. J.	5	0	0
Townley, F. J.	50	0	0
Travis, Mr. & Mrs. John	5	0	0
Trotter, Col., Memorial Committee	500	0	0
Turner, Mrs. W. N.	5	5	0
Tyrer, Alfred	200	0	0
Utting, Sir John	50	0	0
Van Gruisen, Mr. & Mrs. A. H.	50	0	0
Van Gruisen, Mrs. L.	50	0	0
Vogt & Maguire	5	5	0
Von Schwartz, Miss H. M.	2	2	0
Von Schwartz, Mrs.	10	10	0
Waddington, Mr. & Mrs. W. H.	10	10	0
Walker, S. A	1	0	0
Waln, Mrs. Adah	200	0	0
†Wainwright, Miss M.	100	0	0
Wainwright, William	50	0	0
Walker, Mrs. Louise	10	10	0
Walker, the Misses Margaret and Kathleen	5	5	0
Wall, Mrs. Comer	5	5	0
Walshe, Mrs. M.	1	1	0
†Ward, Mr. & Mrs. Lewis and Family	15	15	0
Waters, The Misses Kate and Sarah	2	2	0
Watkinson, Mrs. M. B.	10	10	0
†Watson, Mrs. J. S.	50	0	0
Watts, Luther, O.B.E.	5	0	0
Weightman, Mr. & Mrs. W. A.	100	0	0
†Welsford, J. H. (bequest)	5000	0	0
White Star, Dominion and American Line	100	0	0
White, Mrs. M.	1	1	0
White, J. Walwyn	15	10	0
Whitehead, Thomas M.	2	2	0
Whiteway, Mrs. M. B.	3	3	0
Whitsun, T. J.	100	0	0
†Wickham, Rev. W. A.	1	1	0
Wilkie, Mr. & Mrs. James	100	0	0
Wilkinson, R. F.	0	10	0
Williams, Harry Ben	50	0	0
Williams, R. G.	2	2	0
Williamson, P. A.	50	0	0
Willmer, Arthur W.	25	0	0
†Wilson, Col. and Mrs.	52	10	0
Wilson, Miss Agnes J.	5	0	0
Wilson, Reginald V.	50	0	0
Wolff, Mrs. J. A. and Master J. Wolff	20	0	0
Wolstenholme, R. M.	50	0	0
Woodin, Mr. & Mrs. W. D.	10	10	0
Woodland, Mrs. F.	1	1	0
Woodsend, Mr. & Mrs. Thomas	250	0	0
Woodward, Harvey C. & Robert	50	0	0
Wright, The Misses A. M. and Sarah	10	0	0
Wright, Henry	5	5	0
Wrigley, Mrs. Arthur	10	0	0
In Remembrance: "One bereaved and greatly impoverished"	1	1	0

COLLECTIONS.

St. Silas' Ch., Pembroke Place, Liverpool	2	7	8
St. Andrew's Ch., Liverpool	3	0	0
Christ Ch., Gt. Homer Street, Liverpool	4	10	2
St. Nicholas' Ch., L'pool	36	4	5
St. Timothy's Ch., L'pool	2	5	1
Mossley Hill Ch., Liverpool	3	9	2
St. Michael's Church, Gt. Crosby	15	0	0
St. Thomas', Seaforth	5	10	9
St. Faith's Ch., Waterloo	2	10	10
All Saints' Church, Sutton	2	2	10
St. Nicholas' Ch., Sutton	4	13	6
All Saints' Church, Speke	10	13	3
Christ Church, Eccleston	6	3	1
Christ Church, Padgate	2	9	6
St. James' Church, Wigan	7	0	0
St. George's Church, Wigan	3	15	6
Billinge Church, Wigan	6	8	9
St. Mathew's Ch., Wigan	5	0	0
Hindley Parish Church	4	7	6
Newburgh Church, Wigan	3	3	0

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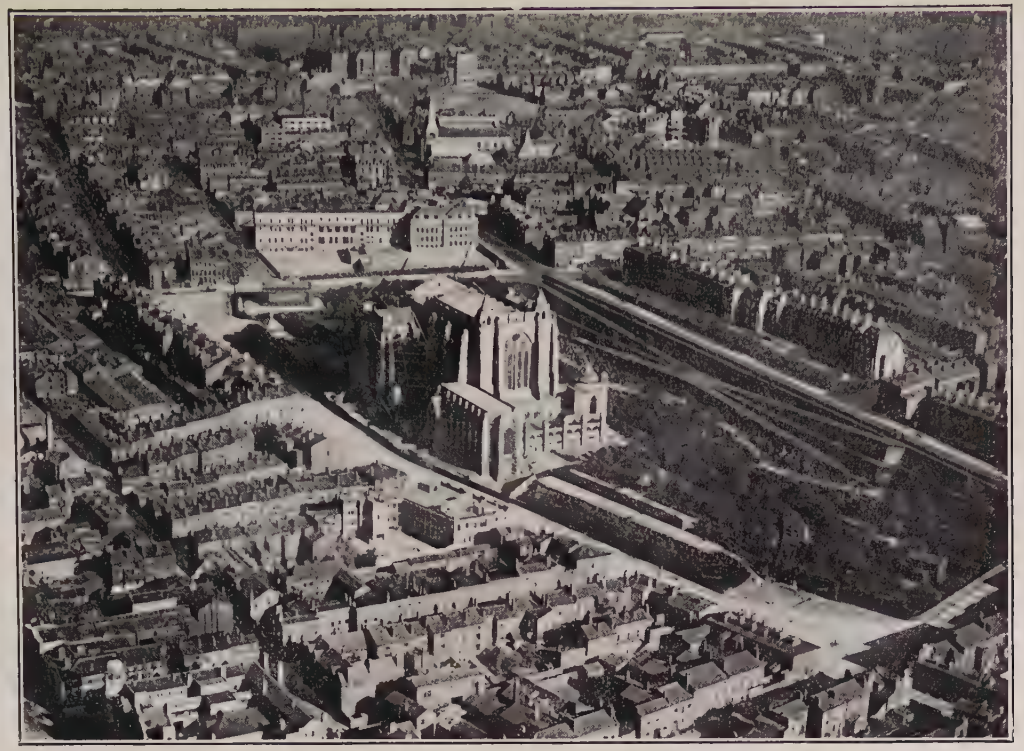
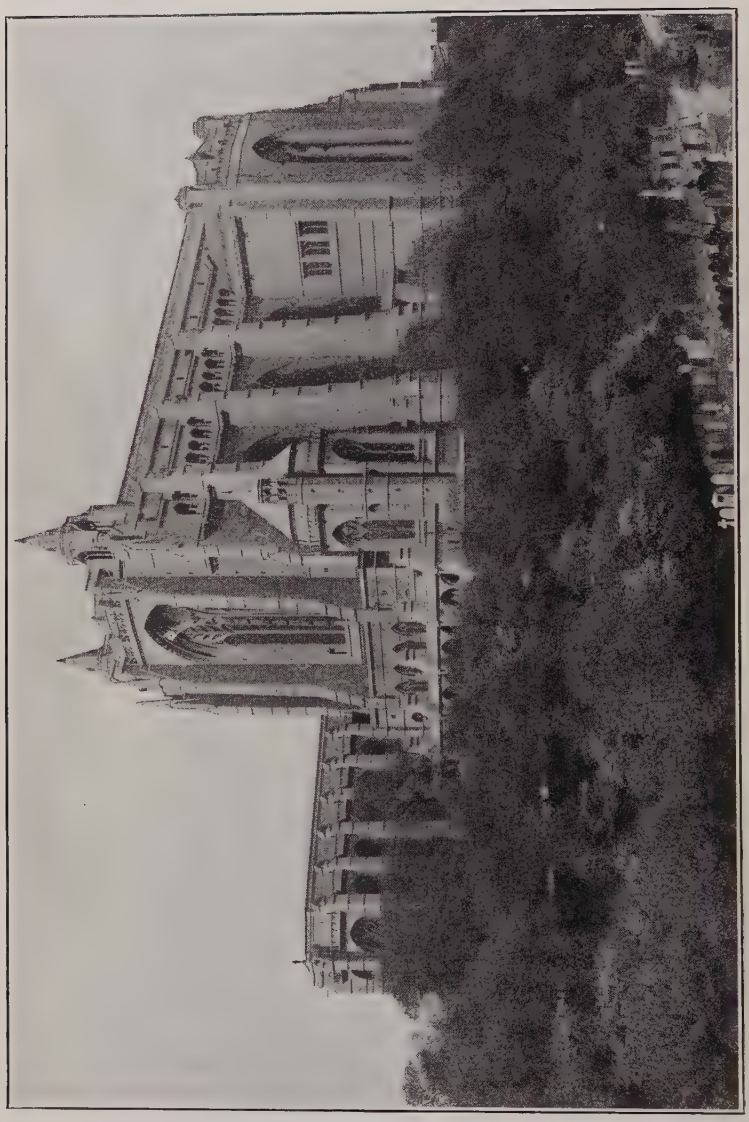


Topical Press.

AEROPLANE VIEW OF THE CATHEDRAL IN COURSE OF CONSTRUCTION.

[Plate one]

Plate two]

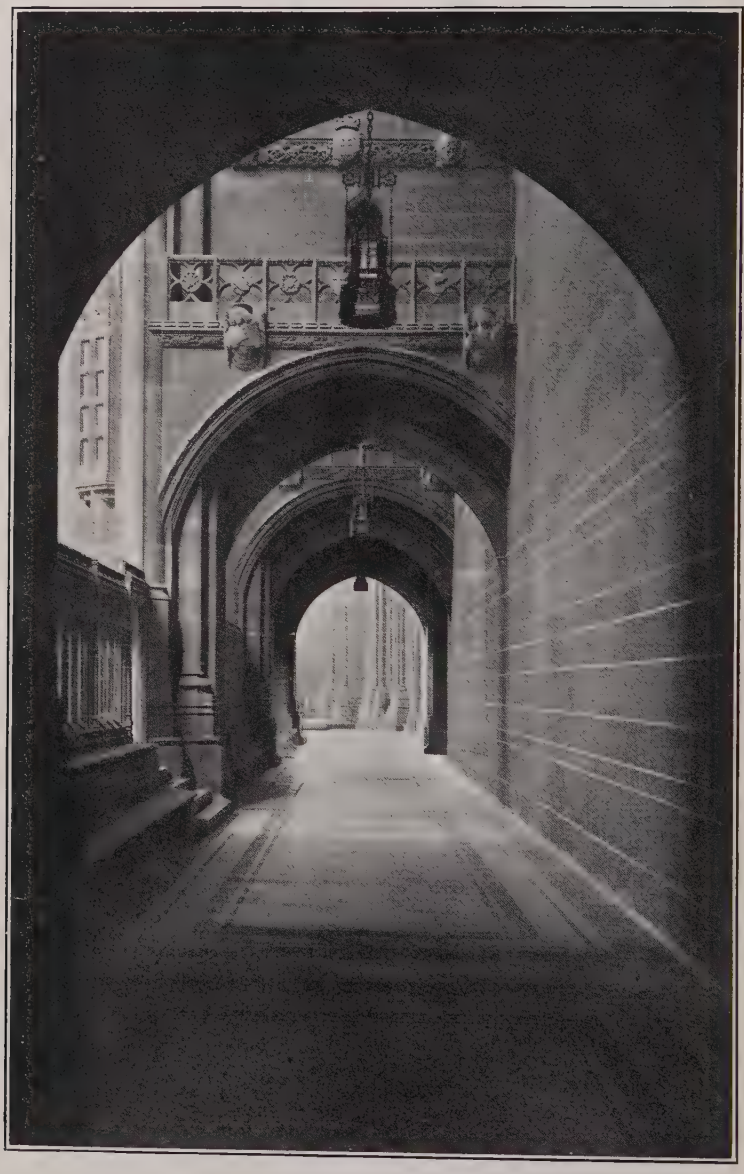


THE CHOIR. LOOKING EAST.

THE SANCTUARY AND REREDOS.

VIEW ACROSS THE TRANSEPTS.

LOOKING TOWARDS THE MEMORIAL TRANSEPT.



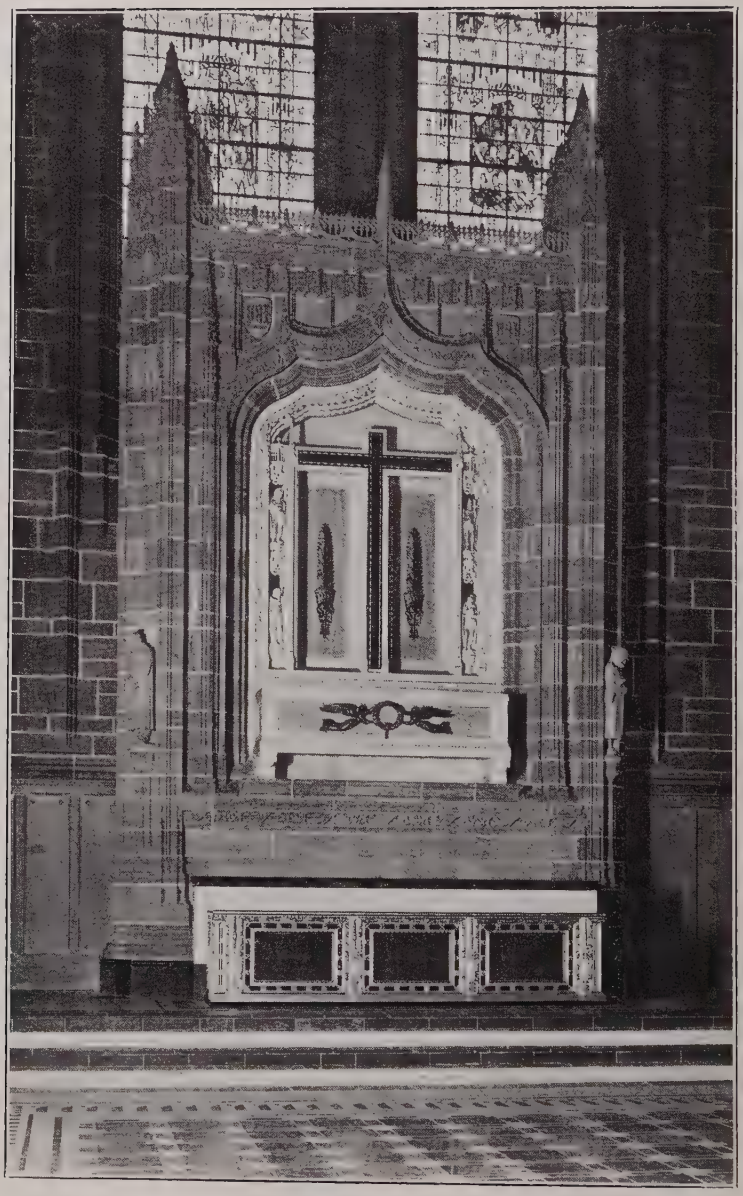
THE NORTH CHOIR AISLE, LOOKING WEST.

THE AMBULATORY.

Plate eight

THE LADY CHAPEL, LOOKING EAST.

THE LADY CHAPEL, LOOKING WEST.

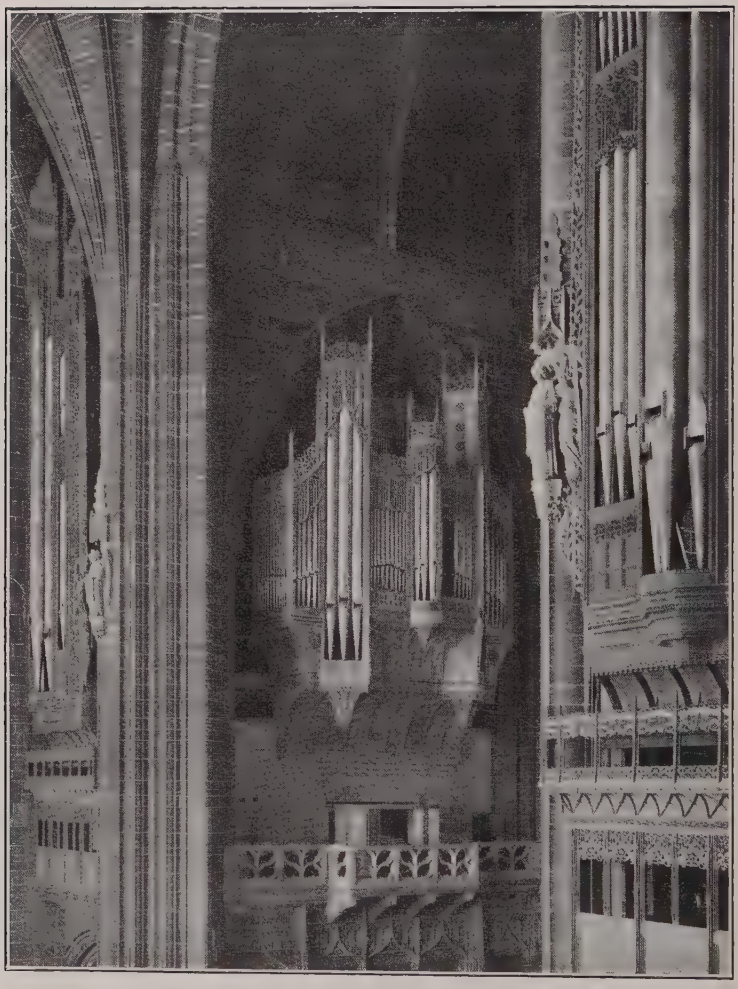


THE WAR MEMORIAL TRANSEPT.
THE REREDOS.

THE WAR MEMORIAL TRANSEPT.

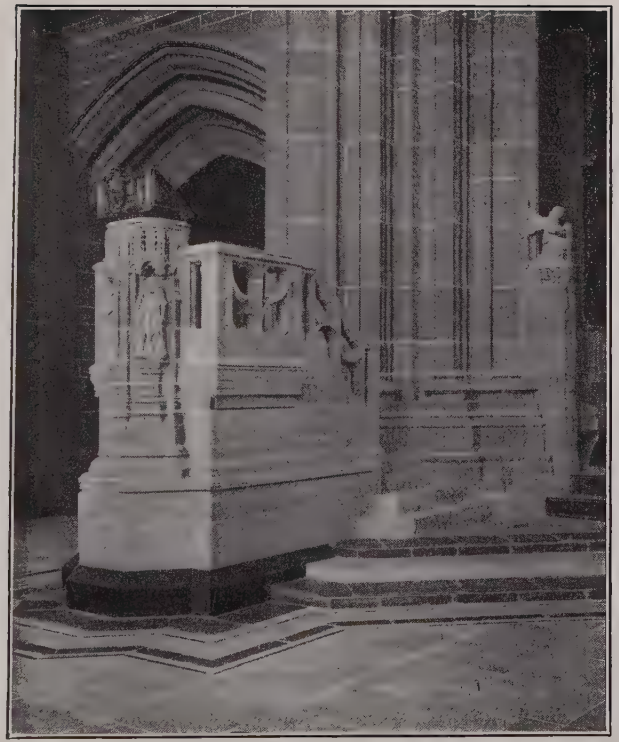
THE CENOTAPH.

[Plate eleven]



THE ORGAN.

THE BISHOP'S THRONE.



THE LECTERN.

DOORWAY IN THE CHAPTER HOUSE LEADING TO TURRET STAIRCASE.

THE HOLY TABLE.

"THE LAST SUPPER." SCULPTURED PANEL IN CHOIR REREDOS.

Photograph Copyright. W. Gilbert.

SAINT JOHN.
Left Jamb Emerald Window (Exterior).

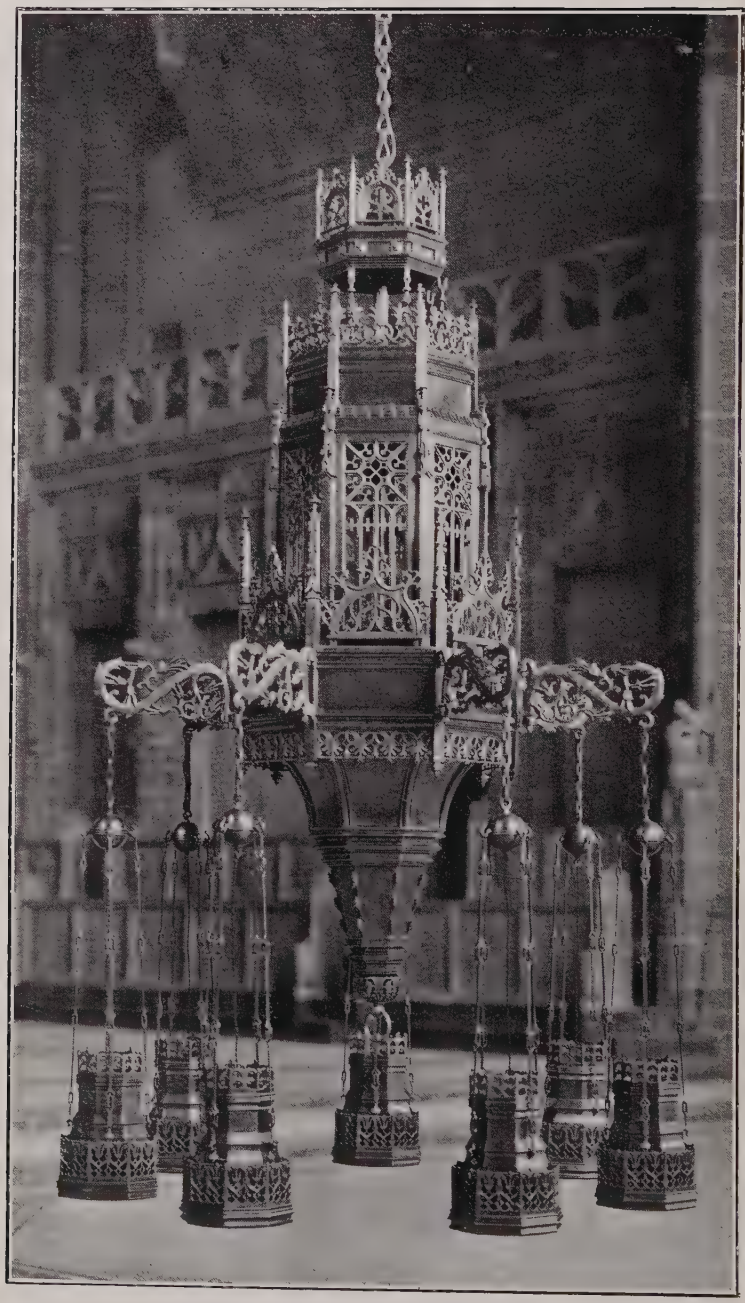
SAINT SIMEON.
Left Jamb Sapphire Window (Interior).

(*These photographs are taken from the Plaster Models.*)

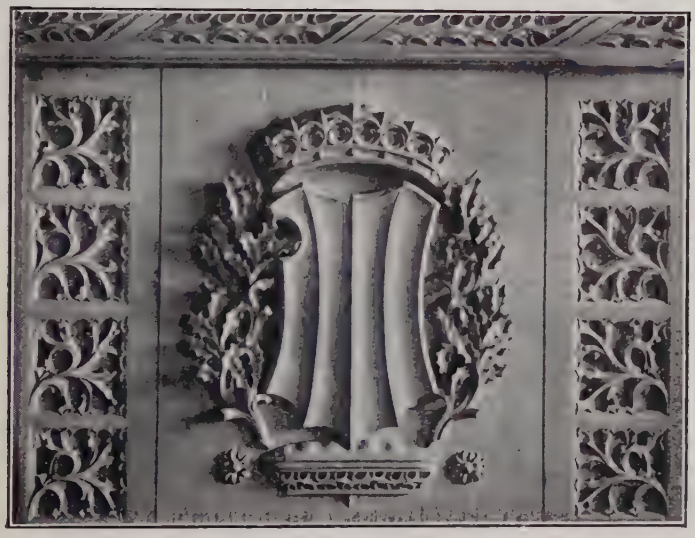
SILVER CROSS, CANDLESTICKS AND VASES
FOR THE HOLY TABLE.
(The height of the Cross is 6 feet 5 inches.)

THEY WHOM THIS VOLUME COMMEMORATES
were numbered among those who, at the call of King and Country, left all that was dear to them, endured hardness, faced danger and finally passed out of the sight of men by the path of duty and self sacrifice, giving up their own lives that others might live in freedom.
Let those who come after see to it that their name be not forgotten.
George R.I.
Men of Men

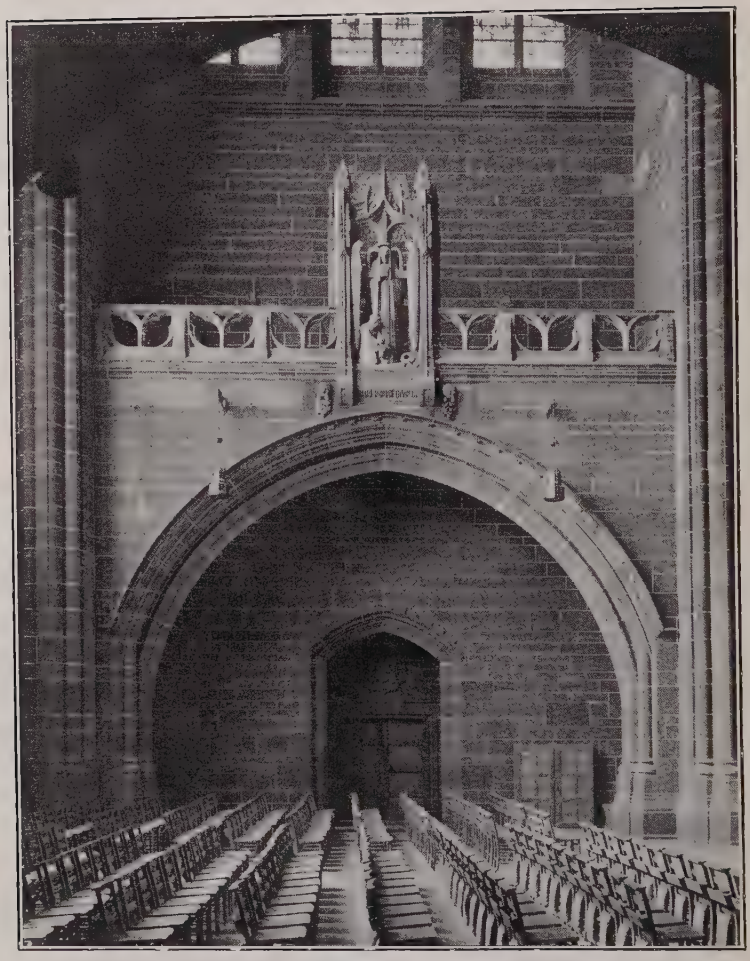
THE MEMORIAL VOLUME. PAGE ILLUMINATED IN GOLD AND COLOURS, AND AUTOGRAPHED BY HIS MAJESTY THE KING.



BRONZE ELECTRIC LIGHT PENDANT.
(Diameter 7 feet 6 inches. Height 12 feet.)



THE STALLS. DETAIL OF CARVING.

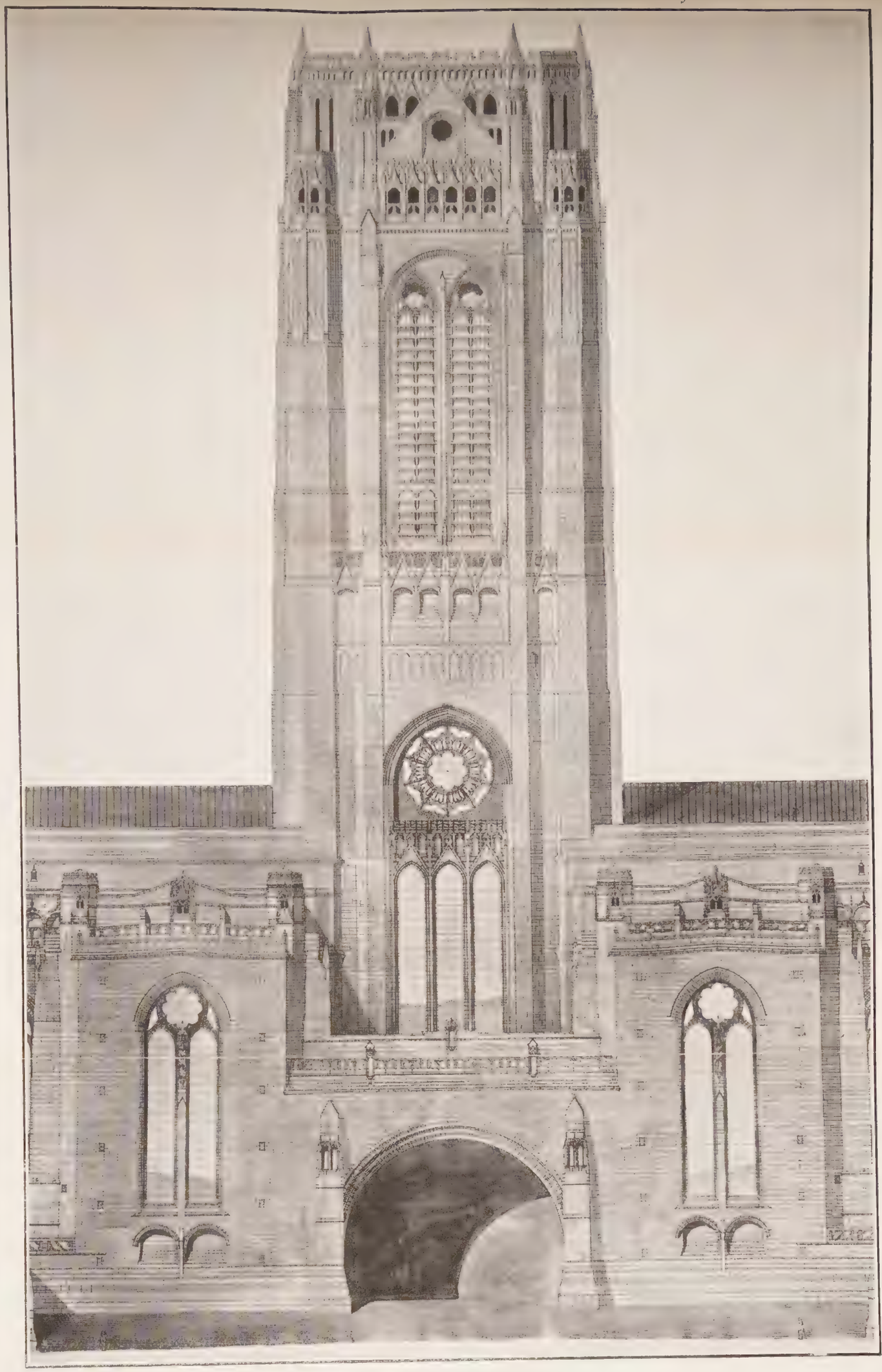


THE 55TH DIVISION MEMORIAL IN THE S.E. TRANSEPT.

INTERIOR OF THE CHAPTER HOUSE.

KEY TO THE GREAT EAST WINDOW.

(*See Chapter VIII, page 54.*)



NEW DESIGN FOR CENTRAL TOWER.
JULY, 1921

THE FESTAL FRONTAL, FOR HOLY TABLE IN THE CHOIR.

Photograph Copyright. Watts and Co.

LIVERPOOL CATHEDRAL.

SCALE OF FEET.

10 5 0 10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160

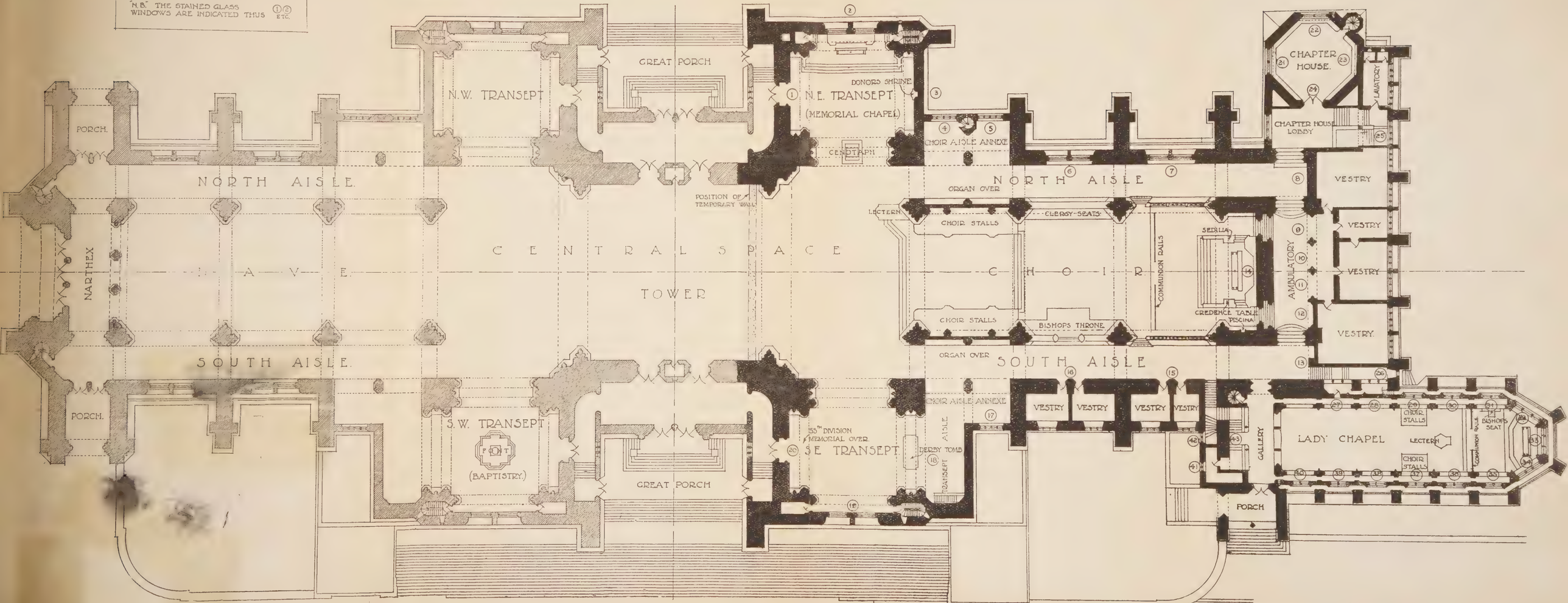
KEY TO PLAN

COMPLETED PORTION OF THE CATHEDRAL SHEWN THUS.

PORTION STILL TO BE BUILT SHEWN THUS.

TEMPORARY WALL SHEWN THUS

"N.B." THE STAINED GLASS WINDOWS ARE INDICATED THUS ① ② ETC.



G. GILBERT SCOTT, R.A.

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